musical
COURIER

JUNE, 1952

25 CENTS

RUDOLF FIRKUSNY

June on the Agenda

CINCINNATI BIENNIAL SOLOISTS at a rehearsal for Elijah in Music Hall. L. to r., Maria Martino, soprano, Walter Fredericks, tenor, Eileen Farrell, soprano, Fritz Stiedry, conductor, Blanche Thebom, contralto, and Yi-Kei Sze, baritone.

EUGENE GOOSSENS, conductor of the Sydney Symphony Orchestra, returns from a tour in Britain, Continental centers and South Africa.

IN JAPANESE COSTUME . . . Members of the International Trio during a concert tour in Japan. L. to r., Nathalie Boshko, violinist, Richard Tetley-Kardos, pianist, and Elizabeth Hayden, cellist. The costumes belonged to Prince Tokugawa.

ALEXANDER TCHEREPNIN (standing), conducting a master class, attended by 100 auditors and performers, at Ohio State University School of Music, Columbus, on April 16.

CONFER ON TOUR . . . A meeting to discuss the details of next season's tour of the Gershwin Concert Orchestra in the office of André Mertens, vice-president of Columbia Artists Management. Standing, l. to r., Howard Lanin of Howard Lanin Management, Philadelphia, producers of the new attraction; Mr. Mertens; Myron A. Lanin. Seated, Ira Gershwin, brother of the late composer, and Lorin Maazel, young conductor, who will direct the orchestra.

MARIO BRAGGIOTTI with members of La Sociedad Sinfónica at the reception given in his honor in La Casa de la Cultura of Quito, after his concert on Dec. 12, 1951.

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ON THE DEATH OF KOUSSEVITZKY
June 4, 1951

His hand is quiet, but the music still
Is sounding like an echo from the far
Sky-dome, reverberating star to star
In silver, poignant tones that by the will
Of one inspired — the strange magic of skill —
Were brought to life. With instruments that are
Of earth, he set emotion's gates ajar
And let the unknown, mystic beauties spill.

O muffled drums, sound now no rolling dirge;
Be silent, lest one trembling chord be lost
From memory's recording; let the surge
Of melody, like cleansing waves, wind-tossed
Against the heart, break rhythm; let it urge
The soul's crescendo to the heights he crossed.

ZELLA DICKINSON.

39th Cincinnati Fete Draws Music Lovers

CINCINNATI. — The 39th Biennial May Music Festival, held in Cincinnati's Music Hall, May 7 through 10, brought some of the most impressive choral programs in the series dating back to 1873. Somewhat abridged as to number of concerts, this year's festival offered four outstanding programs under the batons of three guest conductors. Public response showed a marked increase, and audiences that tested the capacity of the famous hall, built in 1878, were present for each of the concerts.

Fritz Stiedry, Metropolitan Opera conductor, directed the opening program on Wednesday evening, when the Mendelssohn oratorio Elijah was presented.

The list of soloists assembled for the festival received the enthusiastic acclaim of patrons, and each contributed outstanding performances. Eileen Farrell and Maria Martino, sopranos; Blanche Thebom, contralto; Yi-Kwei Sze, baritone; and Walter Fredericks, tenor, were the principals in Elijah.

Cincinnati's justly famous May Festival chorus of more than 300 voices, which had been in rehearsal for nearly two years in preparation for the event under the direction of Willis Beckett, has never appeared to better advantage than in the festival just closed. For the Elijah performance, the chorus was augmented by a number of Cincinnati's church choirs.

Pierné Cantata Sung

Thor Johnson, conductor of the Cincinnati Symphony Orchestra, the instrumental unit of the Festival, directed the Thursday matinee concert when the Pierné cantata, Children at Bethlehem, was offered. The May Festival's Children's Chorus of 500 voices was heard, in its full glory in this cantata, by the modern French composer. Appearing on the same program were the combined high school choirs of Cincinnati, who thrilled Festival patrons with their singing of four a cappella selections. Both the Children's Chorus and the high school choirs were rehearsed under the direction of Dr. Frank C. Biddle, Supervisor of music for the Cincinnati Public Schools.

Beethoven and Bruckner Heard

Fritz Stiedry conducted Beethoven's Missa Solemnis and Bruckner's Psalm No. 150 on Friday night. The Festival Chorus was aided by the noted Schola Cantorum, of Cincinnati's Mt. St. Mary's Seminary. Soloists in the Mass were Frances Yeend, soprano; Nell Rankin, Metropolitan contralto; Norman Kelly, tenor, and Cesare Siepi, Metropolitan basso, scoring for their effective work. In the second half, Miss Yeend was heard in an aria from Der Freischuetz and Miss Rankin sang the air from Gluck's Orfeo. Mr. Siepi's interpretation of the rarely heard scena from Rachmaninoff's The Miserly Knight was one of the artistic highlights of the festival.

Honegger Work is Climax

Jean Paul Morel, conductor of the New York City Center Opera, made his first Cincinnati appearance as the director of the closing Saturday evening performance, at which Honegger's Joan of Arc at the Stake was programmed. A boys' choir of 130 voices from the parochial schools of the city joined forces with the adult chorus in a stirring performance of this contemporary work. Vera Zorina again appeared in the speaking role of Joan, a part she has done in every important presentation of the work in America. As Frère Dominique, Carl M. Jacobs III, gave a masterly performance. The singing roles were in the capable hands of Miss Yeend, Miss Martino, Patricia Raymond, Joseph Victor Laderoute and Hubert Kockritz.

The Saturday evening performance was brought to a brilliant close with the presentation of the love duet from Act III of Siegfried. Howard Vandenburg sang the title role to the Brünnhilde of Miss Farrell. Both scored strikingly. ALBERT E. THOMPSON.

Rochester Chorus Wins $1000 Prize

The Rochester Oratorio Society of Rochester, N. Y., on April 26, in Utica, won the $1,000 first prize in the Annual Welsh Music Festival. Some 150 members of the Oratorio Society, under the direction of J. Theodore Hollenbach, took part in the competition. Second prize of $250 went to the Alumni Chorus of Utica Free Academy.

ON THE COVER

Rudolf Firkusny is veritably a global pianist. He is one of the few top flight artists who enjoys a European, North American and South American season each year with the help of the airplane. Returning June 1 from a three-month tour of England, Sweden, Norway, Denmark, Holland, Switzerland and Italy, he will leave his home in New York almost immediately for concerts in the northern countries of South America and Puerto Rico. Mr. Firkusny will play in the summer music series in Ravinia near Chicago on July 1, before going to the Aspen Festival in Colorado, where he will remain all summer. He opens a fall tour of the United States in Cincinnati, Oct. 17, as soloist with the Cincinnati Symphony and will appear at the Worcester Festival during the week of Oct. 20.

Firkusny makes his American television debut on Sunday, June 29, on NBC-TV's "Recital Hall."

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June, 1951
Seventy-third Year

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

FOR some time I have been made unhappy by the way many of the young American composers have been handling the art song or, for that matter, any words set to music. They seem to think that the mere fact of throwing words into a musical line is in itself enough. Of prosody, of rhythm (how many could tell the difference between rhythm and metre?), of accentuation, they seem to be entirely insensitive. Accentuations like moTHER or foREST or thunDERing fall sweetly on their ears; nor do things like a natural caesura bother them unduly. A couple of weeks ago, in the Sunday *Herald Tribune*, Virgil Thomson made something of an irritated to-do over this very subject. (Mr. Thomson is one of the few who has a delicate ear when it comes to musical prosody.)

Both Mr. Thomson and myself have been anticipated, in arguments about musical prosody, by some 350 years. In Shakespeare's early days, the Elizabethans took the topic very seriously. An attempt was being made to introduce classical metres into English verse, and it was the outstanding literary question in England until about 1590. Even after that it seems to have been seriously discussed. On one side were the musicians and most of the practicing poets; on the other, the scholars and theoreticians.

Those scholars and theoreticians wanted to introduce quantitative verse into English metrics. Quantitative metre depends on the regular recurrence or alternation of long and short syllables and vowels for its rhythm, no regard being paid, except for the purposes of ornament and variation, to accentuation. The dimension of time was rigid in Latin and Greek classical poetry, and remained so until accent, which is a measure of quality rather than quantity, was introduced. In classical poetry, the quantity, or length, of every syllable was known. One "long" was equal to two "shorts"; these quantities were fixed, always in the proportion of one to two, and the stresses were not prescribed.

SPENSER, Sidney and others actually went so far as to experiment with Anglicized Latin hexameters and sapphics. Theorists like Stanyhurst, Puttenham, Webbe and Ascham wrote long treatises proving the inadequacy of the British poets and agreeing that English verse should pattern itself after classical models. But it is notable that Spenser and Sidney hastily stopped versifying in the classical manner after one or two attempts, while nearly all of their major poetic colleagues would have none of it. Wrote Samuel Daniel, a fine poet, in 1603: "For as Greek and Latine verse consist of the number and quantitie of syllables, so doth the English verse of measure and accent." He realized what the tone-deaf theorists did not—that in English, the length or stress of a syllable depends not upon itself but upon its relation to words before and after. The English language, indeed, has such a strong accent that it makes quantitative considerations unimportant. A very strong stress always destroys the values of all unstressed syllables in the word (compare the English word "interesting" with the Latin "inevitabilis"). And therefore any poet or musician who tampers with the natural accent of an English word is in for trouble.

Thomas Nash well realized this, around 1590. "The hexamiter verse I graunt to be a Gentleman of an auncient house (so is many an English begger); yet this clyme of ours hee cannot thrive in. Our speech is too craggy for him to set his plow in; hee goes twitching and hopping in our language like a man running upon quagmires, up the hill in one Syllable, and down the dale in another." Whereupon Nash proceeds to give an excruciating imitation of some Stanyhurst hexameters. His wry effort should have put an end to the hexameter nonsense. Unfortunately it didn't.

BUT it may have been the Elizabethan musicians who did. Elizabethan music—perhaps the greatest music ever composed in that country—was predominantly vocal, and the rhythm of music presents the closest possible analogy to rhythm in poetry: both are constructed on a pattern (metre) and both vary from that pattern to provide greater interest (rhythm). Wrote Daniel, " . . . and as the short and the long make number [poetry] so the acute and grave accent yield harmonie [music]. And harmonie is likewise number, so that the English verse hath number, measure and harmony in the best proportions of Musicke." All of the best contemporary musicians—Byrd, Campion, Dowland, Morley, Weelkes, Wilbye—almost invariably, in their musical settings, took great care to bring out the accentuations of the words they were using. Thus their music—and Elizabethan England was a very musical nation; nearly everybody participated—hastened the end of the classical movement by its use of accent, its free rhythm which took pauses into account, and its tendency to encourage varied metrical experiments.

And so, as far as the setting of English poetry goes, the battle was won well over 300 years ago. It may even be said that the Elizabethan composers achieved a freedom in metrical setting that virtually none of their successors attained, though Purcell, a few generations later, had a fine insight into the relation between words and music. So did, in Victorian England, Sir Arthur Sullivan, whose settings of the Gilbert lyrics are perfect jewels in their natural, unforced, flow. Not since the Elizabethans had a British composer so cunningly coupled words and notes. Sullivan's fine melodic sense, of course, helped; but his ear was acute enough to take Gilbert's poetry not word by word but phrase by phrase. He was a master of the musical caesura, that break in the sung line which allows it to breathe and expand. He also was meticulous about accent. It is hard to think of a single awkward example of prosody in any of the Gilbert and Sullivan operettas.

Gilbert and Sullivan, from a contemporary caricature. Sullivan's settings of Gilbert's lyrics are among the most perfect of their kind in the English language.

It is a sad fact that in the last few generations, however—I am now speaking only of the American scene—the only ones who consistently have been able to fit their words naturally into a musical line have been the composers of ephemeral popular music, plus a handful of musical comedy composers. Most of the composers who have attempted opera or the art song have been doing exactly what the Elizabethan composers were fighting against at the turn of the seventeenth century—misplacing the natural accent of the language. Hardly any of our opera composers, indeed, know how to handle a recitative, and this includes Menotti. Even Gershwin, whose metrical ear was so true, and who could write so naturally for voice, made an awkward hash out of the *parlando* in his most ambitious attempt, *Porgy and Bess*. But that was because he was trying so hard to compose an "opera" rather than let his natural lyric talent take the bit. Some listeners find it painful, in *Porgy*, to contrast the excellent individual arias, which flow so smoothly, with the rest of the work, in which the language is distorted, to say the least.

I EVEN have the idea that the majority of contemporary song writers either think that the poetry is unimportant or just do not understand it. Nobody with any feeling could take a line like, say, "Lovely are the curves of the white owl sweeping" and make the accents "Lovely ARE the curves OF the white OWL sweeping." Parallel sins are constantly being encountered in the contemporary American art song. (Catch Poulenc doing a thing like that!) I'd like to make every aspiring song composer read I. A. Richard's *Practical Criticism;* memorize it, in fact. After a close study of that book he will at least have an idea of how poetry should be read. After that, I'd like to make the composer take a good stiff course in poetry; with an emphasis on prosody. He will not only end up knowing the difference between an iambic and trochaic line and something about English metres, but might also get a basic insight into the rhythmic structure of language. For every language has its own rhythm, and that rhythm must be observed in any musical setting. Which complicates the problem, for the composer has to worry about language rhythm. But that's his problem, and that is one reason why his completed product, if successful, is called an art song.

France Host to International Festivals

By Suzanne Demarquez

PARIS.—Paris holds a leading place this year with its Congress and Music Festival for the Freedom of Culture which has already opened with brilliant *éclat*. While the glittering series of guest appearances had begun, they had not come to a close when these lines were written. This vast artistic exhibition of Twentieth Century Arts includes music, drama, opera, ballet, literature, painting, sculpture and philosophy, summing up what aspire to be "the most important achievements of the last fifty years."

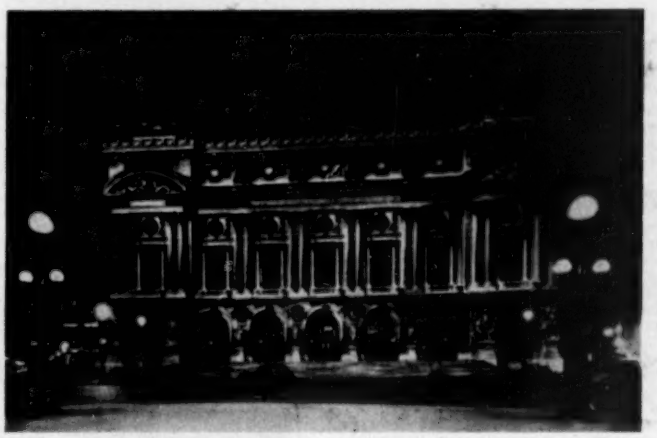
It is enough to list the names of the eminent organizations and artists appearing—the Boston Symphony, the Vienna Philharmonic and State Opera, Philharmonic Orchestra of Berlin, the Santa Cecilia Orchestra of Rome, the Orchestra Suisse-Romande, the Covent Garden Opera, and the New York City Ballet; and among personalities, Stravinsky, Munch, Monteux, Walter, Ansermet, Britten, Markevitch and other batonists. The American production of Virgil Thomson's opera, Four Saints in Three Acts, is another offering. At the moment—since a review of these activities will have to wait until later—one may list the names of the directors' committee, headed by Nicolas Nabokov, and including among the honorary presidents Benedetto Croce, John Dewey, Bertrand Russell, Jacques Maritain, and others.

The aim of this and other celebrations in France carries out the ideals expressed during a recent convention of festival directors in Geneva—to secure free communication of ideas between artists from many parts of the world with a common artistic creed, devoted to the Pursuit of Peace, which is described as "the basis of all these manifestations by the artistic genius of the human race." Debates and conferences on literature will enlist more than 50 writers, philosophers and other savants of Europe and the U. S. discussing such topics as "The Future of Our Culture." At the Museum of Modern Arts there will be an exhibition assembling some of the most famous works produced during the last five decades. All in all, a brilliant manifestation.

Bordeaux Festival Held

The Festival of Bordeaux, between May 15 and 25, sponsored a series of notable productions at the Grand Theatre, dating from the 18th Century. It began with a new translation into French of Romeo and Juliet, in a production by the Grenier de Toulouse. Two concerts of the Boston Symphony, conducted by Munch and Monteux, and other programs by the Bordeaux Philharmonic Orchestra under George Sebastian were also scheduled. The Paris Opéra gave several productions, with such artists as Max Lorenz, Inge Borkh, Leonie Rusanek, Else Cavelti, Heinz Rehfuss and others. Pierre Bernac, with Francis Poulenc at the piano, were among the recitalists. The Viennese Octet appeared in the historic Castle de la Brède, where Montesquieu lived; and the orchestral and other large events took place at the Cathedral of St. André and the Church of St. Emilion. The art exhibitions this year presented Mediterranean Primitives from several countries.

At Strasbourg, between June 12 and 23, Haydn and Beethoven will be the guardian angels, the first master represented by the B minor Mass; the oratorio, The Seasons, and the Violin Concerto; the latter by the choral work Christus am Oelberg, the ballet Die Geschoepfe des Prometheus and other more familiar works. Contemporary scores to have a hearing include Apollon Musagete by Stravinsky, Enesco's Second Suite, Messiaen's Les Petites Liturgies, Daniel Lesur's Le Passacaille, and other scores. Appearing will be the Orchestre National as well as those of Strasbourg and the Southwest Radio System of Germany, the conductors including Monteux, Hans Rosbaud, Fritz Munch (brother of Charles), and Louis Martin. The soloists list, among others, Edwin Fischer, Clara Haskil, Robert Casadesus, Ernst Haefliger, Maria Stader and Janine Michaud.



PARIS . . . The Opéra floodlighted by night. Here the first concert of the Boston Symphony recently took place in its European tour.

Aix and Other Events

From July 11 to 31 there will be another festival in Aix-en-Provence, the enchanting city of murmuring fountains and sumptuous dwellings. Mozart's Don Giovanni is to be presented again in the imaginative settings by Cassandre, while Le Nozze di Figaro will be given in a *décor* and costumes by Antonio Clavé, and Gluck's Iphigenia in Tauris (title role sung by Patricia Neway) with those by André Masson. The orchestre of the Societe des Concerts du Conservatoire will be in the pit, with Rosbaud and Roger Desormieres conducting. The operatic hearings will take place in the open air theatre in the courtyard of the Archbishop's Palace, built for the occasion, and the other concerts in various halls, and the Cathedral of St. Sauveur. Orchestras to be heard are those of the Conservatoire, the Southwest Radio of Baden-Baden, and the Boyd Neel ensemble, and the soloists listed include Casadesus, Segovia, Haskil, and Peter Pears (with Benjamin Britten at the piano). In the religious setting one will hear a Te Deum by Lully and a Magnificat by Marc Antoine Charpentier.

The rest of the summer will be divided between the well established festivals at Orange, at Lyon-Charbonnières (the little town close to the big Rhone city), Prades and Menton. All the programs are not yet definitely decided upon and one deplores especially not to know about the exact contributions of Pablo Casals. At Lyon, music will be represented by Debussy's Le Martyre de Saint Sebastien presented in the ruins of the Roman Theatre by the Ballet Janine Charrat and the Chamber Orchestra of Stuttgart under Karl Münchinger. At Orange, in front of the famous Théâtre Antique, Berlioz' Damnation of Faust with Raoul Jobin will be given. Queen Juliana has promised to honor with her presence the festival in the city from which the Royal family of Holland came.

Fête at Besançon

The last of the brilliant festivities will take place in Besançon. This old city, crossroads of civilizations and empires, the city of the great bishops of the Middle Ages, the imperial residence and fortress of Louis XIV, also housed Victor Hugo and sheltered the youthful studies of Pasteur. Her clean streets, bordered by picturesque houses, sumptuous dwellings, palaces, noble churches, will be the background for the concerts taking place under the motto: *Musique, langue universel, idéal de Paix.*" The National Orchestra and that of the Société des Concerts du Conservatoire will be conducted by Herbert von Karajan, Ataulfo Argenta, Markevitch, Sebastian and the young but already celebrated Roberto Benzi. Frank Martin will conduct his oratorio Golgotha. Kirsten Flagstad and Gerard Souzay will appear in recitals and two spectacles devoted to Rameau, comprising Les Fêtes d'Hébé and Les Indes Galantes will be offered by the Paris Opéra. It would be an injustice to forget the competition of young conductors, in which 56 contestants last year presented themselves before a jury presided over by Florent Schmitt.

Odnoposoff in Europe

Ricardo Odnoposoff, now on a European tour which will extend into next winter, played four concerts in Rome in May, and will be heard in recital and with orchestra in Germany, Finland (Sibelius Festival), Switzerland, Norway, Holland, France and Germany. He will participate as United States representative in the Berlin Music Festivals.

Britain's Summer Season Has Gala Opening

By Arthur Notcutt

LONDON.—Much activity is promised during the summer season here. Naturally, this will be on a reduced scale compared with the Festival of Britain last year, which offered so many attractions that both public and press suffered to some degree with musical indigestion.

The Royal Festival Hall, during the past season, has been booked for almost every night and many Sunday afternoons. Some of the most artistic concerts have been promoted by the London County Council, either on their own or in conjunction with concert agents; and there were other events sponsored by various societies, individual managers or charitable organizations. Popular programs this season have not always attracted the largest audiences, except when there was a top-ranking conductor. The public in the main has shown a rather discriminating taste. Recitals—vocal and instrumental—and chamber music have taken their place in the concert scheme, the latter being in wide demand. The acoustics of the Royal Festival Hall have mellowed somewhat, and it is undoubtedly serving the purpose for which it was created.

I have discussed the general music situation in London with two of our leading concert managers and the view is that, taking all the present-day conditions into consideration, the result is reasonably satisfactory. Recently, though, all entertainments with a few exceptions are feeling the pinch owing to the high cost of living, high taxation and a general decline in the spending power of the public. This may continue for a time but with the Coronation now fixed for early June, 1953, an exceptionally large number of foreign visitors may confidently be expected and the London musical organizations—also those in other parts of the United Kingdom—should profit by this great national festive occasion.

Concert Dates Coordinated

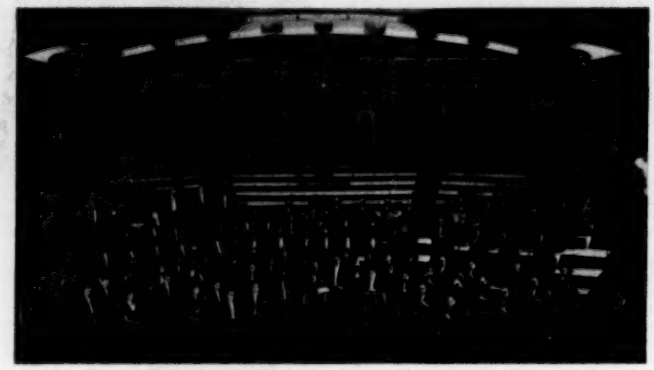
Every effort is made to prevent a clashing of dates and programs. The London Concerts Coordinating Association was formed with this purpose, and exchanges information especially in the early stages of making plans for the season. The list of founder members is a proof of the thorough nature of their intentions, containing the names of the Anglo-American Music Association (Royal Philharmonic Orchestra), B.B.C., Henry Wood Concert Society, Ibbs and Tillett, Harold Holt, L.C.C. London Philharmonic Orchestra, London Symphony Orchestra, New Era Concert Society, New London Orchestra, Philharmonia and Royal Philharmonic Society.

Despite the competition of the Festival Hall, there is no lack of music at the Albert Hall. Though too large for the ordinary type of symphony concert, it is admirably suited for the two seasons of Promenade Concerts, choral programs, and for a few events of a specialized character. For recitals, the small Wigmore Hall (which in the view of many distinguished musicians from abroad is quite ideal), the Victoria and Albert Museum and one or two small halls are used.

Ballet and Opera

Covent Garden is open most of the year for performances by the resident opera company and the Sadler's Wells Ballet. Among the most interesting presentations recently were the world première of Billy Budd (being given also by this company during the Paris Festival this month) and the first stage performance in London of Wozzeck. Of the new ballets which were produced, Bonne Bouche has been the greatest success.

This is entitled a "cautionary tale" and concerns the adventures of a young, "gold-digging" maiden and her ambitious mother in the highly respectable society of Kensington in 1913, with a further scene in Darkest Africa. It is a jolly romp, and includes Pauline Clayton as the daughter whose one object in life is to catch a husband with a fortune; Pamela May as her mother; Brian Shaw as her lover, who has much to endure; and Alexander Grant as the African King. The scenario and choreography are by John Cranko, the delightful sets and costumes by Osbert Lancaster, and the score by the young British composer Arthur Oldham parodies various composers of the 1913 period.



THE BBC SYMPHONY ORCHESTRA, with Sir Malcolm Sargent on the podium, in the large studio of Broadcasting House used for symphonic concerts.

The Covent Garden Opera Company returned from a tour of the English provinces and opened a new season with Aida, which drew a packed house. The principal roles were sung by Gré Brouwenstein as Aida, Constance Shacklock as Amneris, James Johnston as Radames, and the American baritone Jess Walters as Amonasro, among others. While there was excellent singing by all these artists, the chief honors went to the beautiful orchestral playing under Sir John Barbirolli.

Covent Garden gave a generally superior Fidelio, with Clemens Krauss as an inspiring guest conductor. The cast included Julius Patzak as a skilled Florestan, Sylvia Fisher as Leonore, and Adele Leigh as a delightful Marcelline.

Sadler's Wells Theater has also been open nearly all the year. During the Ballet's visit to the U.S., there was a seven months consecutive season of opera.

The combination of Kirsten Flagstad and Furtwängler packed the Albert Hall at a recent Mysore Concert. The first half included the Schumann D minor Symphony and Ravel's Rapsodie Espagnole. The second half was all-Wagner with Flagstad in the five Wesendonck songs and the Immolation Scene from Götterdämmerung. Negotiations are on foot for her to sing Alceste at Covent Garden this summer, but at the time of writing it is not known whether they will reach completion.

Szymon Goldberg played the Beethoven Violin Concerto with the B.B.C. Symphony Orchestra with beauty of tone and fine craftsmanship. Szigeti's recital at the Festival Hall contained a well diversified program, including the Beethoven Kreutzer Sonata and the Ravel Sonata, with Carlo Bussetti as assisting pianist.

Paul Badura-Skoda in conjunction with Joerg Demus gave a successful recital of music for four hands at the Wigmore. They were especially happy in their choice of a Mozart Duo Sonata and Schubert's F minor Fantasia. These young Austrians have great talents.

American Recitalists

Two fine American pianists have given recitals, Julius Katchen at the Wigmore in a well diversified program which included the Brahms-Handel variations and Schumann's Fantasy in G major, op. 17. His technical equipment is excellent and he reveals pianistic qualities of high order. Shura Cherkassy elected to be heard in the Royal Festival Hall—eminently suitable for a piano recital, but without the intimate atmosphere of the Wigmore. His technique is remarkable, and he played with beauty of tone and expert musicianship: his list included the Waldstein, Franck's Prelude, Chorale and Fugue and excerpt from Stravinsky's Petrouchka.

Beecham Recovered

The outstanding feature of the summer season to date was the reappearance of Sir Thomas Beecham—happily restored to health after the sciatica which compelled him to curtail his American tour. This was on May 3, the anniversary of the opening of the Royal Festival Hall. An enormous audience (with a full complement of standees) gathered to welcome Britain's greatest conductor. The much applauded program was one which in part is familiar to Americans from his recent conducting of the works in the U.S. and listed Berlioz's The Corsair Overture, Mozart's "Paris" Symphony, a ballet suite from Lord Berners'

Triumph of Neptune, and Goldmark's "Rustic Wedding" Symphony, rarely heard here. There was immense enthusiasm at the close.

The young American baritone Theodor Uppmann (the Covent Garden Billy Budd) gave a broadcast recital of American songs which included the lovely Water Boy and Shenandoah, also Henry Cowell's The Donkey. This young singer has a delightful, easy production, a warm, sensitive tone and an eloquent gift for lyrical expression. He was admirably accompanied by Ernest Lush.

Kurtz and Menuhin Conduct

Efrem Kurtz conducted the R.P.O. in a well-varied program in which two of the items were of especial significance—Copland's Quiet City and Roussel's Second Suite from Bacchus and Ariadne.

Menuhin returned to England bringing with him a novelty in the form of a Violin Concerto written by Mendelssohn when he was 14. It must be regarded as a curio and, though immature, shows every indication of the genius that eventually emerged. Menuhin himself conducted it, using his bow as a baton. The orchestra was the L.S.O. under Krips. The remainder of the program was Tchaikovsky—the Violin Concerto and Fifth Symphony.

Australia's Music Life Establishes New High

By Eunice Gardiner

SYDNEY, N. S. W.—Sydney's musical activities seem to widen and grow with every year. The city is now a centre from which life-lines of music reach to many smaller communities.

Last year, the Sydney Symphony Orchestra gave some 250 concerts in the capital and on tours. There are 8,000 subscribers to the Celebrity Orchestral series of concerts, 5,000 to the Youth Orchestral concerts (which caters to the age group between 16 and 25 years) and there are 15,000 subscribers in country centres. This represents a substantial increase even on figures of the previous season.

Eugene Goossens, is in his sixth year as resident conductor of the S.S.O. and his enthusiasm and energy have achieved remarkable results. It is hoped that the orchestra will soon be heard overseas; but meanwhile recordings are being made for world-wide distribution. Arthur Clarke recently arrived from England to supervise these recordings for E.M.I.

Open-air orchestral concerts continue to be an outstanding feature of the summer months and draw audiences of 20,000 and more in natural settings that vie with Tanglewood, in the U.S.A., for beauty.

ABC Presents Notables

The Sydney Symphony is under the direction of the Australian Broadcasting Commission, which also dominates the field of concert management in Australia today. Under contract to the A.B.C., artists from Europe and America visit this country every year.

Sir John Barbirolli, Previtali and Alceo Galliera were guest conductors last year, as well as the Australian, Sir Bernard Heinze, Odnoposoff, Marjorie Lawrence, Erna Berger, Richard Farrell and Hephzibah Menuhin appeared as soloists.

Gieseking has just completed a highly successful season of concerts, giving six recitals and four appearances with the S.S.O. under Goossens.

Artists who will follow him during the present season include the South American conductor Juan Jose Castro, John Brownlee, Elena Nikolaidi, Dorothy Maynor, Paul Badura-Skoda and Burl Ives.

Benjamin Britten's Let's Make An Opera was presented by the Arts Council of N.S.W. last year. Edward Renton, who has conducted many performances of the work in England with the English Opera Group, was brought from London to conduct the season here and in other states.

The N.S.W. National Opera Movement has gained ground since its initial season last year, when three operas were presented at the Tivoli Theatre with an all-Australian cast. (Sydney lacks an opera house and will probably continue to do so while the present labor shortage persists.) Next month a second season will be presented—six operas including Lohengrin, Don Giovanni, Tosca and The Masked Ball. The visiting "Met" tenor, John Brownlee will take leading roles in Tosca and Don Giovanni. Conductor will be Joseph Post, who is also assistant conductor of the Sydney Symphony.

A Festival of Contemporary Music was conducted by Sir Bernard Heinze at the Sydney Conservatorium during February.

Canada's Music on the March

By Lazare Saminsky

DURING a recent lecture-concert tour in Canada, I had opportunity to see what the young composers of that country are doing. The concert given by the Canadian League of Composers reminded me in many ways of the pioneer work done some thirty years ago by the League of Composers in New York.

In struggling for a living and for a hearing, the young Canadians seem to outdo our own country's creators. Some of them have to earn their daily bread by teaching; others go into more unpredictable lines of business. Yet they seem to mind this less than public apathy to their creative efforts.

For example, there is Andrew Twa of Saskatchewan, of old Scotch-French lineage, the vivacious author of a suite, Prairies, round-faced, colorful, young, also an adept viola player, combining in his temper hilarious wit with a veiled shade of frustration, and in his music spacious design with a somewhat naive radicalism of a new believer. You would not guess that Twa earns his living as an accountant.

As for Harry Somers, a handsome, blond and slender Scotch-Canadian, who has marked off his first quarter of a century in this world, he is a taxi driver when no other employment offers. Somers is also a composer of high gifts and of strong personal mind; his finely integrated craft places him in the forefront of the Canadian composers of today. In Somers' orchestral piece North Country, invoked by the gaunt, craggy Ontario north—I heard the piece at the Canadian League concert—one is aware of a potent thematic gift and a delectable sense of sonority.

Creative Mentors

A remarkable creative figure is the teacher of both Somers and Twa, Professor John J. Weinzweig of the Toronto Conservatory. Himself a young man, not yet forty, Prof. Weinzweig is the organizer and first president of the Canadian League of Composers and thus may be considered a leader of Canada's *avant-garde*. Of firm atonalist creed, Weinzweig's culture and high musical intelligence lend his views breadth and tolerance. I listened in Toronto to his Israel, for cello. This piece is marked by a veiled hebraism and a sense of entity skillfully achieved in spite of a number of seemingly alien rhythmic details and polytonal islands. Weinzweig does a great amount of teaching and is held in high esteem by the Canadian musical world.

Alexander Brott of Montreal, who is 37, is a musician of a wide variety of gifts, including that of composition. He is also an outstanding violinist, professor of ensemble playing, and head of the McGill Conservatorium String Quartet, associate conductor of the Montreal Symphony, and has appeared as guest conductor of various European orchestras. In Brott's Violin Concerto, given at the Toronto League concert, one was drawn to the composer's forceful musical statement and to his technical excellence. On his pedagogic side, it is impossible to pass by his admirable ensemble class at the McGill Conservatorium. There its director, Dr. Douglas Clarke, himself an outstanding musician and educator, and Prof. Brott have assembled a rare body of gifted students with a singularly high artistic equipment.

Musical Families

There are dynasties and family clusters of outstanding musicians, such as the brothers Murray, John and Harry Adaskin, respectively professor of music at the Saskatoon University, radio director in Toronto, and dean of music at Vancouver University. Or the Harry Freedmans, he—oboist, composer, painter, whose delicate Nocturne for orchestra was also on the Canadian League program; she—Mary Morrison, soprano, one of the most gifted Canadian singers. They are only two of such musical family groups.

In spite of all its struggles, new music in Canada has strong friends—for example, Geoffrey Waddington, who at the head of the Toronto Symphony conducted the League program with skill and finish. But others, like many in the U.S., are not yet sure how much they owe young creators. Without them, a nation has no face.

Mrs. Tillett Heads Management

LONDON.—The managerial firm of Ibbs and Tillett, founded in 1906 by R. L. Ibbs and John H. Tillett, has been a prominent factor in the concert world of the British capital for almost half a century. Its present chairman and managing director is Emmie Tillett, widow of one of the founders. Mrs. Tillett has had long experience in the administration of musical affairs, having served her apprenticeship with a well known firm of music publishers and agents before she became affiliated with Ibbs and Tillett in 1928. Taking care of the many artists the organization represents absorbs most of Mrs. Tillett's time, but she has one avocation—painting.

Germany Stands at Musical Crossroads

MODERN GERMAN THEATRE ART . . . Above, a scene from the Lucullus production of the Grossen Haus in Frankfort; below, the newly rebuilt Schiller Theater in Berlin, opened with a performance of Beethoven's Ninth Symphony under Furtwaengler.

Berlin

By Horst Koegler

THE present musical situation in Germany invites comparison with that in the 'twenties. Foreigners who come here on visits — the composers, soloists, participants in the frequent festivals—express astonishment at the rapid normalizing of Germany's music life. Magistrates of ruined cities are bargaining for every "reichs-mark" to be used to rebuild devastated living quarters; everywhere theatres and concert halls are being speedily erected, and these are architecturally more or less convincing and often conservatively modelled as representing a former social structure. Yet none of this takes into consideration the sociological changes which have occurred in the past decades. And thus the buildings themselves reflect to a certain degree the ambiguity that exists in present-day German cultural life.

Artistic Dichotomy

This strange dualism is manifest not only on the artistic plane. It is a consequence of a greater dualism in the political life. The West German musicians and musicologists are no longer interested in becoming pawns in attending occasional guest performances or congresses in the Soviet zone—for reasons which have nothing to do with art. And their colleagues of the country east of the river Elbe who would perhaps love to visit Western Germany are denied the necessary inter-zone passport by their government. This separation not only impedes the exchange of contemporary music, but even extends to the classics.

The Leipzig Bach Festival of 1950 showed how scientific and artistic interests could be subordinated under the postulate of creating a portrait of Bach tolerable for the eastern cultural policy. This resulted in misrepresenting historical perspectives, and necessarily also interpretative values. Again, last March, when the government of East Berlin marked the 125th anniversary of Beethoven's death with a so-called "German Beethoven Congress," the results became grotesque when there was an attempt to adjust Beethoven to the Soviet party line by ruthless distortions and adaptations.

Western Germany is almost forced to take a conservative attitude as the preserver of a great tradition, since on the other side of the Iron Curtain it is being destroyed. Almost all the new German opera houses, in Hanover, Essen, Aachen and Frankfort, were opened to the strains of Wagner's Meistersinger. This naturally suits the musical taste of the average listeners, who band together in founding a Society for the Preservation of the Eternal Values of the Christian-Occidental Culture, because a City such as Hamburg dared to bestow the representative German musical prize, the Bach Medal, upon Paul Hindemith! The concert programs of the municipal orchestras favor classical fare. Contemporary composers are received by the average subscription audiences with caution, and the inclusion of such a work is balanced with standard compositions.

Moderns Given in Special Programs

Nevertheless, there is quite a percentage of listeners — especially among younger concert-goers—more interested in contemporary composers. This provides hope for the future, especially since the German section of the ISCM is active in arranging special concerts in all the greater cities of Western Germany, and particularly in West Berlin. These usually are given before sold-out houses.

Besides Stravinsky, whose every new work is immediately performed in Germany, other moderns who are gaining more and more favor with this special audience include Bartok, with his complete output; Hindemith, whose Symphony, "Harmony of the World," comprising three concert excertps from his new opera on Johannes Kepler, was premiered at the same time in Munich and Baden-Baden; Honegger, whose Symphony "di Tre Re" appears more and more on programs in this country; and of course Schoenberg.

Radio Systems a Strong Factor

The symphony orchestras of RIAS, Berlin, under Ferenc Fricsay; the Bavarian Radio (Eugen Jochum); the Southwest Radio, Baden-Baden (Hans Rosbaud) and the Northwest Radio, Hamburg (Hans Schmitt-Isserstedt) have taken over the role of Maecenases and commissioned new works from younger composers.

It is owing to these groups, which do not have to think of the box office, that interested listeners in Germany are able to secure an objective picture of the situation of contemporary music. From Italy they imported the music of Luigi Dallapiccola, Goffredo Petrassi and Luigi Nono, not to mention works of Malipiero and Respighi, previously known here. Among composers of Switzerland, Rolf Liebermann and Frank Martin appear frequently on our concert programs, and Heinrich Sutermeister also may attain a firm foothold with his new opera, The Red Boot, in German opera houses.

France is represented by a number of contemporary composers. German opinion concerning Messiaen, André Jolivet and Pierre Boulet is still rather divergent—an example being a veritable public scandal which arose in Berlin recently at a performance of Messiaen's Trois Petites Liturgies. Less controversial here are the works of composers such as Ibert, Jean Rivier and Jean Françaix. Strangely enough, the exchange with Austria is not especially thriving. Only Gottfried von Einem and Theodor Berger have achieved a relatively steady place in our repertoires. They do not, however, together achieve as many performances as those of the Viennese Schoenberg succession, with Alban Berg and Ernst Krenek seeming well ensconced. Benjamin Britten enjoys greater popularity with our audiences than he does with the critics, who almost unanimously praise the young Peter Racine Fricker as the stronger talent among young Britishers. Scandinavia is hardly represented at all. The Soviet composers who are occasionally performed belong to a group censured in Russia for their formalism and little heard in their own country.

American Works Have a Few Hearings

American composers appear rarely on concert programs, proportionately, though one occasionally hears Menotti's Piano Concerto, William Schuman's Third Symphony (given by Monteux and the Bostonians in Hamburg and Berlin), and smaller works by Copland, Sessions, Piston, Harris and Barber. But one who wants to familiarize himself with the modern music created in America has to rely on the programs of the American Military Broadcasting Station AFN, which once a week sends out serious works from the U. S.

Also there is a growing opportunity to learn about American chamber music in the America Houses, found in most of the larger and middle-sized cities here. There American and German soloists are at the disposal of the concerts. In the same manner, the British Centers and

the Maisons de France have become mouthpieces of the culture of their countries. Since the program policies are not narrow in a nationalistic sense (the French are the least munificent in this respect), the inspiration which German musical life receives from their activities can not be overrated.

Dearth of Ranking Solo Artists

Many soloists, especially those starting careers, have first come to attention through these centers. Except for the tenor Helmut Krebs, engaged by Stravinsky for the London premiere of his Oedipus Rex, and the young baritone Dietrich Fischer-Dieskau, one of the finest song interpreters of the day, the younger generation of German artists has not been able to participate in the competition of international music life. Many of the talents available are rather mediocre, and one would not venture to send any of these numerous pianists, violinists or cellists across the borders to vie with leading artists of other lands. As it happens, Walter Gieseking (still active himself) has no successor here, nor has the gap left by the passing of Georg Kulenkampff, the violinist, been filled.

In the field of conductors, Germany's contingent is of higher calibre. The old-time notables still are headed by Wilhelm Furtwaengler, again the permanent head of the Berlin Philharmonic Orchestra. Also active in this category are Johannes Schueler, in Hanover; Robert Heger, in Munich; Leo Blech, in Berlin; Karl Elmendorff, in Wiesbaden; and Eugen Szenkar, in Mannheim — all of whom have permanent posts. Appearing only as guest conductors at present are Clemens Krauss, Hans Knappertsbusch, Herbert von Karajan, Carl Schuricht, Karl Boehm, and Hermann Scherchen. There are already quite a few acknowledged "personalities" among the younger generation. Among others there are Sergiu Celibidache (Berlin), Joseph Keilberth and Leopold Ludwig (Hamburg), Guenther Wand (Cologne), Georg Solti (Frankfort) and Fritz Rieger (Munich), many of whose activities have previously been noted in the Musical Courier. Guest appearances of foreign conductors are frequent again, and contribute in their own way to restoring the internationally accepted scale of musical values. How necessary these revelations are becomes evident when soloists from other countries appear, such as Yehudi Menuhin, Enrico Mainardi or Shura Cherkassky.

The important music schools of Germany today are mainly those in Berlin, Cologne, Detmold and Freiburg, but there are such institutions in almost all other cities. They are trying to raise the level of performance in this country, but they have not yet succeeded in producing a pianist of the rank of the young Austrian, Friedrich Gulda, to mention only one example, who enjoyed a sensational success here.

Composition Thriving

A more favorable situation is found in composition here. Carl Orff, who writes now exclusively for the musical stage, has not produced a new work since his Antigonae, which was interesting but somewhat overstepped the limits of legitimate music. Werner Egk, director of the Berlin Hochschule fuer Musik, who in his compositions is a refined *routinier*, always provides a vital orchestral sound-picture. He is still enjoying the success of his ballet Abraxas, which is remarkably danceable and expressive, and has had more than 70 performances so far at the Berlin Municipal Opera. As professor of composition at the Hochschule, Boris Blacher, one of the most characteristic figures in German musical life, teaches his students a method called "variable metric," which is designed to produce an entirely new perspective on rhythm somewhat on twelve-tone principles.

BORIS BLACHER

Two other leading personalities are Karl Amadeus Hartmann in Munich, who developed under the influence of Schoenberg and Berg, (in his larger orchestral works he shows a novel and absolutely modern spiritual pathos), and Wolfgang Fortner, who also employs the Schoenberg technique, but with the most refined abnegation of any emotional exaggeration. The latter's ballet, Die Weisse Rose (The White Rose), after Oscar Wilde's Birthday of the Infanta, which has had a success in Berlin, shows this tendency, as does his recently premiered Cello Concerto.

Younger Figures

The powerful influence of Schoenberg even on the younger German composers is seen in the works of Giselher Klebes, who received the Music Prize of the City of Berlin. One should also mention, in this connection, the 25-year-old Hans Werner Henze, who, in spite of a certain degree of fashionable decadence in his works, is the more basically musical talent. The Opera in Hanover recently premiered his Boulevard Solitude, a new opera on the subject of Manon Lescaut. Henze here projects the theme of the Abbe Prévost on a modern surrealist plane, which seems inspired by Kafka and Anouilh. The ballet takes over the function usually attributed to the chorus. The score, written according to the enlarged twelve-tone row technique of René Leibowitz, is of such subtlety and transparent beauty that one sometimes believes himself listening to a contemporary Debussy.

Operatic Stages Active

The German operatic stages are very active in their quest to create a modern musical theatre. The audacious experiments of the 'twenties have not been revived, but new paths are sought in the productions of Guenter Rennert in Hamburg, Heinz Arnold in Munich, and Adolf Rott in Berlin. In the latter city the 25-year-old grandson of Richard Strauss, after the Salzburg world premiere this summer, will stage that composer's posthumous opera, The Love of Danaë.

Stuttgart and Cologne also have made a fine reputation for advanced and discriminating opera theatres, particularly in reviving the classic repertoire under new perspectives. Stravinsky's The Rake's Progress, following its German premiere in Stuttgart, has conquered one after another of our opera houses, and is even being performed in such smaller municipal theatres as Coblenz. After the London premiere of Britten's Billy Budd, it was immediately produced in Wiesbaden. The latter city, during a German-French Cultural Week, had previously given Milhaud's Robin and Marion (after Adam de la Halle) and Adam and Eve, a mystery on anonymous texts of the Middle Ages, with music by the young American composer, Everett Helm, now living in Germany. Menotti's Amelia Goes to the Ball, The Telephone, The Medium, and especially The Consul, so topical today, are in the repertoire of almost all the German opera houses.

New Stage Works Premiered

Munich saw the world premiere of a new ballet by Georges Auric with scenario by Antoine Golea, titled Weg zum Licht (Way to Light), and successfully revived Werner Egk's opera Peer Gynt. Hamburg, following the local premiere of The Rake's Progress, offered a much-discussed ballet evening including Boris Blacher's Hamlet, Gottfried von Einem's Rondo around the Golden Calf, and Egk's French Suite. After the problematic premiere at the East Berlin State Opera, Frankfort also produced The Trial of Lucullus, opera by Paul Dessau with text by Bert Brecht, a composition daring in its concentration of musical content.

The Berlin Municipal Opera enjoyed a great artistic success with Stravinsky's Oedipus Rex and Bartok's Duke Bluebeard's Castle, but the premiere of Troilus and Cressida, a choral opera by the Schoenberg pupil Winfred Zillig, who lives in Frankfort, proved a less happy occasion. In the immediate future there is scheduled a ballet premiere with a bill including Stravinsky's Scenes de Ballet, Jean Françaix's Le Roi Nu, and Rimsky-Korsakoff's Scheherazade; also the German premiere of Leonore 40-45, with music by Rolf Liebermann and text by Heinrich Strobel, which had its world bow in Zurich a few weeks ago.

While this list of first performances is impressive, one must remember that they are attended almost exclusively by audiences of specialists. As regards new musical stage works, the division of the public is almost as complete as in the concert realm.

Royaumont Series Planned

PARIS.—The annual International Music Weeks will be held at the Abbey of Royaumont between June 7 and 22. Among the features of these concerts, taking place on Saturdays and Sundays, beginning at 5 p.m., will be a program of choral works by Monteverdi, Stravinsky, Bartok, Martinu and others by the Coral de Camara of Barcelona under Luis Morondo, June 7; music of Vittoria and other composers of the Spanish Renaissance by the same group, June 8; music of the Ars Rediviva, comprising works of Pergolesi, M. A. Charpentier, Leclair, Vivaldi and others, by the Orchestre du Collegium Musicum de Paris and Chorale Elisabeth Brasseur, under Jean Martinon, June 14; Music at Versailles, a concert by the French Radio orchestra and choruses, under Edmond Appia, June 15; Mozart's Requiem by the Collegium Musicum orchestra and the Protestant Chorale of Brussels, under Fritz Hoyois, June 21-22.

Rossini Novelties At Florence Fete

By Gisella Selden-Goth

FLORENCE.—The choice for the Florentine Musical May Festival this year fell on Rossini, of whose 37 operas not more than two or three are familiar to the present generation. No less than five of his works were announced for the series, Armida, Il Conte Ory, Tancredi, La Pietra del Paragone, and La Scala di Seta, all novelties.

The spring fete, lasting from late April to June, was launched with Armida, a work of the "grand" opera genre, which was an enormous success before a distinguished audience in evening gowns and "tails," as this opening event in the Teatro Comunale always has considerable glitter.

Armida, when first performed at the San Carlo, Naples, in 1817 and subsequently on many Italian, German and Austrian stages, bestowed on Rossini the laurel of outstanding composer of his day. Single numbers of the opera, especially the three love duets, were then hailed as hitherto unequalled musical expressions of passion. Stendhal, the musician's biographer, even mentions that ladies in a way felt embarrassed to praise the famous "Amor, possente nome," which made their nerves tingle!

Other numbers of the work still command attention, above all the trio of the third act for three tenors, constructed for this most unusual vocal combination with supreme skill in the handling of voices. When sung by an excellent cast like the one in Florence, this music will never fail to delight and to entertain.

But the opera as a whole is monotonous and unexciting. Lacking motive power, the action drags, with its stereotyped Italian story of love and revenge in costume and without the slightest attempt to make it more palatable through psychological motivation or dramatic pressure. We have become too hardboiled to feel perturbed while listening to those lovable cantilenas. Nor can we shudder at the extraordinary horrors in Armida's cave, with its display of devils, monsters and fireworks; or feel ravished by the incantations in her ballet-Elysium—a precursory Italian version of the Venusberg or Klingsor's Magic Garden.

Cast Excels

Apart from the poor libretto, the difficulty of having available a dramatic soprano capable of mastering the pretentious title role, as well as a number of high-class male voices, may have prevented its wide currency. Maria Meneghini Calles, one of the brightest stars in Italy's operatic firmament, sang as befits a real "diva," also looking rapturous enough to bestow something of a living presence on the enchantress. The big voices of Francesco Albanese (Rinaldo) and Alessandro Ziliani (Goffredo) seconded her fully, and the ensembles and choirs sounded sensuous and powerful. Tullio Serafin conducted with great *brio*, and the scenery and costumes by the artist-musician-poet Alberto Savinio aroused special applause. Mr. Savinio was less successful with his somewhat conventional stage direction, which made the masses move rather clumsily.

Particular attention had been given to the ballet. The choreography of Leonide Massine had to take care of nearly the whole second act, and it did not prove inventive enough to bridge forty-five minutes of *pas* and *pirouettes* in spite of some remarkable dancing by the French soloists.

Count Ory Restored

Lighter fare was offered with the second production of the Rossini cycle, Il Conte Ory, a *"melodrama giocoso"* in two acts. It was written and first performed in Paris in 1828, at a time when Rossini had become a Frenchman in taste, style, and spirit, and was keen to please in every way the public of his elected self-exile. The Conte Ory, last but one of Rossini's entire stage output, shows all the genuine features of mature mastership. The slightly cynical book based on a vaudeville of Eugene Scribe deals with the story of a noble libertine who uses all means of deceit and disguise to seduce a virtuous noblewoman. She, true to her vow to await in chastity the return of her crusader-brother, is secretly enamoured of the amiable and cunning page of the would-be seducer. Filmsy and rather silly, this story about the count's adventures and final punishment foretells the birth of not less silly operetta-texts in later years. But the story is entwined with some of the most charming music composed in the Golden Age of the Italian comic opera.

If the libretto could be changed into one more adapted to the requirements of today's taste, this really fortunate revival should find a place in many repertoires of lyric companies throughout both hemispheres. It is a work easy to stage and to sing, with music agreeable to hear. Its sweet arias, witty dialogues and masterfully built ensembles show that Rossini, exactly ten years after the Barbiere, was capable of producing a *chef d'oeuvre* hardly inferior to the one that made him immortal.

Singers Score

The production of Count Ory was in every respect a superior one. The beautiful soprano Sari Barabas sang the angelic countess in the genuine style of "bel canto," proving adequate in vocal technique to all the coloratura work called for in her difficult part. Amalia Pini was not less charming and competent in the role of the Page, and Messrs. Mario Petri and Renato Capecchi sang the more important male parts with good voices and as much spirit as the anemic characters allowed. Especial praise is due to the outstanding performances of chorus and ballet, perfectly blended by one of the most gifted young Italian stage directors, Orazio Costa, responsible for the whole lively production. Vittorio Gui seemed to have a wonderful time with the spirited conducting of the admirable score. The public was delighted.

Frazzi's Don Chiosotte Premiered

The world premiere of Don Chiosotte, opera by Vito Frazzi, a middle-aged professor at the Florence Academy of Mu-

SCENE FROM ACT II of Vito Frazzi's opera, Don Chiosotte, premiered at the Florence Festival.

sic, which won honorable mention in the recent La Scala contest, was a contemporary premiere of interest.

Cervantes' novel has never lent itself ideally to musical form, in spite of attempts by Salieri, Paisiello, Caldara, Massenet and others, and it seems as if this libretto by the composer himself will suffer no better fate.

Frazzi has attempted to construct a sequence of episodes of the Knight Errant's story, in three acts and six tableaux. He speaks of Don Quixote's loves and dreams, of his aspirations and delusions, of his mad life and his bitter, lonely death. And he speaks much too much, interpolating a number of figures and scenes which have nothing whatever to do with the main action. Nor are the episodes themselves well selected; they often serve to make the noble Knight look not only frustrated, but ridiculous.

Frazzi is certainly not an able librettist. But his music commands attention; he is a forceful composer who does not lack ideas of his own, and knowledge of his craft. Several scenes and ensembles, especially the last one, when invisible Dulcinea's voice, accompanied by celestial choirs, comforts the dreamer's last minutes, give proof of a not common grandeur of musical conception. Unfortunately such moments are drowned among endless wastes of rather old-fashioned *"Sprechgesang,"* and the exaggerated use of music inspired by Tuscan folktunes. Unless shortened by energetic cuts, this remarkable opera will hardly make its way to other stages, especially since its cast requires twenty-seven soloists.

The enormously exacting part of Don Quixote was sung by Giampiero Malaspina, a young baritone of huge vocal means, who gave an interesting interpretation of the complicated role. His counterpart, Sancho Panza, a hardly less important and even better sketched figure, was excellently portrayed and sung by Giovanni Malipiero. The rest of the cast, all minor parts, participated in

maintaining a high level of the production. One of the most promising younger Italian conductors, Emidio Tieri led the performance, and proved well acquainted with the difficult score, as well as highly competent in holding together the often overpopulated ensembles. The scenery and costumes had been designed by the famous painter Giorgio De Chirico, and Corrade Pavelini was responsible for the fanciful stage direction. The kindly disposed public accorded the fine production a notable success, a triumph certainly not to be grudged the gifted and sincere composer.

Mitropoulos Leads Concerts

The first orchestra concerts of the Maggio Musicale were led by Dimitri Mitropoulos, of the New York Philharmonic-Symphony. Mitropoulos, already well known in Florence since his eminently successful presentation of Strauss' Elektra two years ago, appeared twice, featuring in his programs Beethoven (Eroica), Prokofieff (Fifth Symphony), Schumann (Overture, Scherzo and Finale), Mahler (First Symphony) and Malipiero (Fourth Piano Concerto). The conductor, who also acted as pianist of exceptional qualities in the Malipiero work, was received enthusiastically and with complete appreciation of his personality and powerful influence to inspire his orchestra.

Especially the Mahler Symphony, hardly known in Italy and awaited by the audience with something like distrust, scored such a success that it could perhaps be considered as ushering in an era of Mahler appreciation in this city.

Castro Opera Bows at Scala

Proserpina e lo Straniero, opera which won the recent La Scala competition, was premiered at that Milan theatre with a decidedly mixed reception. The score by Juan Jose Castro and book by Omar Del Carlo, both of Argentina, chosen from a large number of entries by a distinguished committee of judges, proved complicated and abstruse beyond the usual but not highly original.

The involved story concerns a modern Argentine parallel to the Greek myth. Proserpina is living in a squalid pension, and after the arrest of her lover Porfirio for debt, falls under the spell of a Stranger who comes to live in the house. He may possibly represent Pluto in one of his incarnations but appears to be in reality an aviator named Claudio, mourning the accidental death of his wife Flavia, whom he killed while dropping bombs in the late war. He carries with him a statuette sacred to her momory, and when Proserpina in jealousy smashes it, the scene darkens and Flavia's ghost appears, warning of his doom. Porfirio returns and, hearing of Proserpina's love for the Stranger, engages him in a struggle on the roof of the house, where the latter falls to his death. In the final scene Proserpina, wrapping up the pieces of the statue, takes her leave, unheeding Porfirio's pleas that she remain.

The composer, whose music contains many ingenious details, seems to have been inspired by Wagner, the impressionists and others. He came to Italy to accept the award and to conduct the premiere. Vittorio Veneziano trained the superb choruses, which were placed on tiers of benches at the sides of the stage. Giorgio Strehler staged the opera excellently, and the scenic designs by Horacio Butler were effective. The cast included Elisabetta Barbato as Proserpina, Giulietta Simoniato as Demetria, Cloe Elmo as Marfa, Rosanna Cateri as the ghost of Flavia, Gian G. Guelfi as the Stranger, Mirto Picchi as Marcial, and Vincenzo Demetz as Porfirio. The solo tenor in the chorus was Giacinto Prandelli. The audience included elements that gave vent to protests after the first act curtain and during the prelude to Act III, but there were a number of curtain calls at the close.

Britain's Festivals Numerous

LONDON.—The festival roster in Britain this summer is an extensive one. It includes the Glyndebourne Opera series between June 18 and July 20, on that Sussex estate near London, which includes hearings of Rossini's La Cenerentola, Verdi's Macbeth, besides Mozart's Idomeneo and Cosi Fan Tutte.

Most pretentious is the Edinburgh International Festival, from Aug. 17 to Sept. 6, offering concerts by the Royal Philharmonic, Concertgebouw Orchestra, Hallé Orchestra, Scottish National Orchestra, BBC Scottish Orchestra, National Youth Orchestra of Britain, Royal Philharmonic Chamber Orchestra, Stuttgart Chamber Orchestra, Festival Piano Quintet, Quintette d'Atelier, Amadeus and Vegh Quartets, London Czech Trio, Robert Masters Piano Quintet, and the Hamburg State Opera in Zauberfloete, Fidelio, Freischuetz, Meistersinger, Rosenkavalier, and Hindemith's Mathis der Maler. Recitals include those of Seefried, Ferrier, Patzak, Dalberg, Curzon, Nielsen, Fischer-Dieskau and others. The Sadler's Wells Ballet, New York City Ballet, Ballet of Marquis de Cuevas, also a number of plays are scheduled.

Among other festivals are the Cheltenham, July 13 to 20, with the City of Birmingham, the Hallé and BBC Midland Orchestras and the New London Quartet participating; the Haslemere Festival, July 19 to 26, with programs of old music performed by members of the Dolmestch family; and the Hovingham Festival, July 25-27, with the Jacques Orchestra and choral groups taking part in Purcell's Dido and Aeneas, Handel's Dettingen Te Deum and other works.

FOREIGN NEWS IN BRIEF

Abbey Simon recently completed a tour of Germany, during which he played thirteen concerts in one month, and now is engaged in his first tour of Israel.

Oriano de Almeida, Brazilian pianist, who in 1949 won first prize in the Chopin Competition held under sponsorship of the Ministry of Education in that country, and then represented Brazil in the fourth International Chopin Competition in Warsaw, winning one of the awards, is making a tour of South America and will play in New York in the spring of 1953.

Joseph Schuster, cellist, left for Israel in the middle of May to play 16 concerts and six recitals during a month at the invitation of the Israel Philharmonic Orchestra. He will appear in place of Piatigorsky, who cancelled his tour because of illness.

The first Wagnerian performance in Greece was given recently by the State Opera in Athens, when Flying Dutchman was produced with an all-Greek cast. The work was conducted by Leonidas Zoras and the stage director was Renato Mordo. Leading roles were sung by Nausika Galanou-Voutira, D. Evstratiou, A. Delendas and P. Choidas.

Japan Applauds Overseas Guests

By Viscount Takatoshi Kyogoku

TOKYO.—Music life here had considerable vocal interest this spring owing to the visits of Helen Traubel, Metropolitan Opera soprano, and Gerhard Huesch, noted German baritone from Munich.

Miss Traubel appeared in a tour of Japan by invitation of the Asahi newspaper, assisted by Coenraad v. Bos at the piano. She was scheduled for some 25 recitals in various cities, to be followed by a special concert with the NHK Symphony Orchestra under its regular conductor, Kurt Woess.

International Trio in Series

Arriving in Japan from America the International Trio opened a series of five evenings of chamber music at the Shimbashi Embujo Theatre. Members of the Trio are Nathalie Boshko, violinist; Elizabeth Hayden, cellist, and Richard Tetley-Kardis, pianist. At the first concert in Tokyo, they played Mendelssohn's Piano Trio in B flat major, op. 97, and Tchaikovsky's work in the same form in A minor, op. 50. The next evening they offered Cesar Franck's Sonata in A major, for violin and piano; the Brahms C major Piano Trio, and a group of piano solos by Brahms, Debussy, Prokofieff and Gershwin.

Music selected by Japanese students was played by the International Trio in the third event, and included the Beethoven "Spring" Sonata; the Nocturne in C minor, op. 48, No. 1, and the Valse in G flat major by Chopin; the Mozart Trio in E major and the "Archduke" Trio by Beethoven. The next program was all-Beethoven. On invitation from the Yomiuri newspaper, one of the largest in Japan, they will give about 20 concerts also in Osaka, Nagoya, Kyoto and other cities of this country, before continuing their tour of the Orient.

Other visitors have been Raymond Gallois Montbrun, French violinist, and Mme. Genevieve Joy, pianist from the same country, who gave some 20 programs in Tokyo and other cities.

Menuhin Tour Set Records

The tour of Yehudi Menuhin has been previously described in this publication. It included 26 concerts, and the people of this country took the violinist to their hearts. Tickets were sold out about 50 days in advance of the concerts. "Scalpers" were asking 4,000 to 6,000 yen ($10 to $12) for tickets nominally worth 1,000.

The former Nippon Philharmonic Orchestra, established 25 years ago under government patronage, and the leading group in the country, changed its name some time ago to the NHK Symphony Orchestra, and now is under the sponsorship of NHK, the Broadcasting Corporation of Japan. This group invited Kurt Woess, of Vienna, to come here as its regular conductor last October, and he has since then conducted a series of subscription concerts twice monthly with success.

The Music Department of the Tokyo College of Music, formerly known as the Academy of Music, presented Berlioz's The Damnation of Faust last autumn, all the participants being instructors and students. Last February, Yuzuru, an opera by Ikuma Dan, Japanese composer, with text by Junji Kinoshita, was received warmly.

Vienna Premieres Modern Stage Works

By Erwin Mittag

VIENNA.—Before leaving for a tour to Paris and Brussels, where the Vienna State Opera was scheduled to give performances of Alban Berg's Wozzeck, this company offered two local premieres—Stravinsky's The Rake's Progress and Gottfried von Einem's The Rondo of the Golden Calf.

The Stravinsky premiere was preceded by a small local sensation. Gustave Gründgens was to have staged the opera, with Clemens Krauss as conductor. But after eight days in Vienna, Gründgens returned to his theatre in Düsseldorf, before his departure giving a rather mysterious interview in which he emphasized that the Vienna State Opera was not to blame. Instead of him Günther Rennert, the manager of the Hamburg State Opera, was invited; and Krauss was replaced by the newly-engaged conductor of the State Opera, Karl Hollreiter.

From the point of view of music, as well as scenery, the performance was a brilliant one. Stefan Hlawa's stage settings brought Hogarth's engravings to life. Erna Berger, Elisabeth Höngen, the young tenor from Munich Rudolf Schock, and Alfred Jerger each gave wonderful performances.

As to the opera itself, it must be stated with all due respect for Stravinsky that he has composed subtle music for art-lovers and conno'sseurs, full of wit and quotations, and revealing his real self in the second part. The audience here, however, feels more admiration than enthusiasm for Stravinsky's latest opera, though it received the work with friendly applause.

Von Einem Ballet Attracts

Von Einem's ballet pantomime has a very gifted and well-written score. The music sometimes sounds hard, but the composition is fluent, with powerful effects. The development of the gifted young composer will be watched with interest.

Igor Markevitch was received in Vienna with enthusiasm. He conducted the Philharmonic Orchestra for the first time and greatly pleased the audience and—what is more important—also the orchestra by an impressive performance of Sacre du Printemps.

Speaking about Stravinsky, one must mention a performance of his Concerto for Two Pianos, composed in 1935 and excellently played by Hans Kann and Michael Gielen. The same concert included a presentation of The Soldier's Story.

Other Musical Fare

Under Wilhelm Furtwängler's leadership Bach's Matthaeus Passion was magnificently interpreted at Easter. Among the soloists, Julius Patzak, Hans Braun and Irmgard Seefried deserve to be mentioned in the first place. Seefried also enthralled her audience at a Schumann concert by the beauty of her voice and the charm of her interpretation.

Patzak is not only one of the best interpreters of the Evangelist's role in the different Passions, but also a notable opera singer. It was, therefore, quite a surprise for the Vienna audience when he revealed himself in a recent concert to be also a conductor, directing the Fourth Symphony by his master, Franz Schmidt, and Till Eulenspiegel by Richard Strauss.

The Hamburg musical director, Joseph Keilberth, appeared twice in Vienna during recent months, once conducting the Philharmonic orchestra, the other time at the head of the Bamberg Philharmonic. With the latter orchestra he presented Hindemith's Sinfonia Serena.

Modern Austrian Works Heard

It is a pleasure to note that works by Franz Schmidt appear more often on concert programs here, but unfortunately there is no sign as yet of a Mahler renaissance. It was therefore a satisfaction when RAVAG, the Austrian broadcasting corporation, engaged a Mahler connoisseur, Kurt Adler, to prepare an excellent transmission of Mahler's Third Symphony.

A modern Austrian composer of symphonies is the priest Raimund Weissensteiner, whose symphonic works are numerous. In a recent concert of his compositions, his Eighth Symphony was performed, showing continuance of Bruckner's and Mahler's tradition but in modern harmonic style.

Hans Knappertsbuch was enthusiastically applauded at the last Philharmonic concert for his masterly rendering of Richard Strauss' Alpensymphony. The same concert had on its program a Dance Suite for five wind-instruments and orchestra by Hans Hadamovsky, a member of the Philharmonic.

In the field of the operetta we saw a revival of Richard Heuberger's Opernball, charming both from the point of music and scenery. Elfie Mayerhofer sang beautifully and looked lovely.

During the winter Volkmar Andreae from Zurich came here as a guest and directed Bruckner's nearly unknown Symphony No. 1, a juvenile work which Bruckner, however, at a later revision, left nearly unchanged. The Adagio reveals the genuine Bruckner, yet the work as a whole lacks the rich maturity of the last six symphonies.

The excellent young pianists, Friedrich Gulda, Paul Badura-Skoda and Jörg Demus, were heard several times. In their wake is a new generation of brilliant young players, among whom are Felicitas Karrer and Ingrid Haebler.

The International Music Festival will begin in a few days, during which an important International Music Congress will be held.

Modern Works Heard In Copenhagen

COPENHAGEN.—The Royal Theatre during the present season gave a new one-act opera, Harvest, on a folklore theme, with music by the Danish composer Svend S. Schultz.

Nicolai Malko conducted performances of Stravinsky's Petrouchka and Tchaikovsky's Eugene Onegin.

Harald Lander, for many years the theatre's ballet director, is at present directing ballets at the Paris Opera. Vera Volkova was in charge of the dance training for some time.

The Danish State Radio last fall appointed a new director of music when Peder Gram, composer, now seventy, resigned. He is Kai Aage Bruun, for some years associated with this organization and recently its deputy director.

Among guest conductors from abroad who have appeared with the Radio Symphony Orchestra are Nicolai Malko, Eugene Ormandy, Paul Kletzki, Albert Wolff, Leo Funtek and Felix Prohaska. Premieres have included a new Violin Concerto by Knudage Rissager, Norman Dello Joio's Variations, Chaconne and Finale (local premiere), the Seventh Symphony by Vagn Holmboe, and Cantus Firmus V by Ebbe Hamerik, Danish composer who died recently. Other modern scores were Stravinsky's Oedipus Rex, Bartok's Concerto for Orchestra, Carl Nielsen's Fourth Symphony and Flute Concerto, Svend Schultz's Second Symphony, Berg's Violin Concerto, Roussel's Fourth Symphony, Honegger's Fifth Symphony, Pizzetti's Canzone di Beni Perdutti, Fauré's Requiem, Hindemith's Mathis der Maler, a Piano Concerto by the Swedish composer Dag Wiren, Martinu's Violin Concerto and William Schuman's latest Symphony.

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South Africa Features Van Riebeck Festival

By J. Idelson

CAPE TOWN.—South Africa has just celebrated the tercentenary of the landing of Van Riebeck at the Cape of Good Hope. Pageants depicting the historical events took place in the principal cities. Decorated coaches were driven from the remotest North, East and West Africa to Cape Town. Torchlight processions, festivities and an enormous Exhibition of industrial, mining and cultural developments of the Sub-Continent were staged here.

At the same time, a Music and Drama Festival of international character was held on similar lines to those at Salzburg, Edinburgh and in other European cities. It was the most ambitious and important musical event ever produced in South Africa, and illustrated the achievements in arts and culture from 1652 to 1952 by the four founder nations: Britain, France, Germany and Holland. Special compositions were commissioned by South Africa composers, and a number of overseas artists were especially engaged.

Massed Orchestra Assembled

The Festival Orchestra consisted of a combination of the Johannesburg and Cape Town Municipal Orchestras, this being the largest body of instrumentalists ever to perform as a unit in this country.

Plays and ballets were also especially commissioned, and the South African Broadcasting Corporation held a composition contest in conjunction with the festival. The winning works were performed both at Johannesburg and Cape Town. The visiting artists included Hans Rosbaud, German conductor; Hans Henkemanns, pianist and composer from Holland; the Vienna Boys' Choir, and Szymon Goldberg, violinist. Other conductors appearing were Edward Dunn (from Durban), Enrique Jorda and Geoffrey Miller, Albert Coates and Eric Crisholm (Cape Town), Jeremy Schulman and Fritz Schuurman (Johannesburg). Artists heard in addition to those already mentioned were: Moira Birks, Mary Grierson, Elsie Hall, Adolph Hallis, pianists; Moira Neuss, violinist; Betsy de la Porte, Nellie du Toit, Beatrice Gibson, Cecilia Wessels, Emelie Hooke, Isobella Vera de Villiers, Johanna Uys, Samuel Morris and Harry Rabinowitz, vocalists. These artists represent the best talent South Africa could muster.

World premieres were given of the following: Rhapsody for Orchestra by J. Van Wyk; Legend of Princess Vlei (a ballet) by John Loubert; Tafelberg se Kleed (The Cloth of Table Mountain) opera by Albert Coates; Van Riebeck Symphony by J. Berlinsky; Symphony No. 2 by J. Van Wyk; Violin Concerto by Erik Chrisholm; Trio by Stefans Grovè; Vreemde Liefde (song cycle) by Hubert du Plessis; and Festival Prelude for Orchestra by Hartmann.

The most interesting compositions heard were the first performance in South Africa of Les Troyens by Berlioz and the opera in Afrikaans, Tafelberg se Kleed by Albert Coates, noted conductor. Both had repetitions. A special place of prominence was given to young promising South African composers and playwrights. There were also many plays, ballets, chamber music and solo recitals, as well as historical programs, and a gallery of paintings and native crafts.

In one month nearly a million visitors, Cape Town inhabitants and those who paid pilgrimage, were able to hear twelve orchestral concerts, six chamber concerts and recitals, six plays, two operas and one ballet, especially written for the festival. The most significant part is that it was a truly national enterprise, as most of the works were written and performed by local artists, in itself an important achievement artistically. The financial success gained ought to prove an incentive for other cities in South Africa to emulate this noble experiment.

Andersen Returns from Europe

Stell Andersen, returned from a two-months' concert tour of Europe on May 24 by the SS. Oslofjord, will give a recital in Bennington, Vt., on June 15, and on July 9 will be soloist in the Grieg Piano Concerto under Pierre Monteux at the Lewisohn Stadium. The pianist recorded this work and several others in Vienna with the Vienna State Opera Orchestra, and Oceanic Records plans to release the discs in this country in the near future. In concert appearances with the Vienna State Opera Orchestra, besides the Grieg work, Miss Anderson played the Beethoven "Emperor" Concerto and Darius Milhaud's La Fantaisie Pastorale. She gave recitals in Italy, and broadcasts in Copenhagen. In Holland Miss Andersen was invited to play on May 3 in the Knights Hall (where the Queen addresses Parliament) on the occasion of the commemorative service for the dead. She performed the Grieg Ballade.

FREDERICK JACOBI

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Holland's Festival Honors Stravinsky

By Frits Noske

THE HAGUE.—For lovers of modern music, the Holland Festival of 1952 will offer manifold events of importance. When making up the program, the management concentrated on a celebration of Stravinsky's 70th birthday, and around this central idea a series of modern compositions was arranged. The opening program, on June 4, presents the Residentie Orchestra under Willem van Otterloo in Stravinsky's Concerto for Strings, the concert being held in the old Knights' Hall of The Hague. Other Stravinsky works to be heard during the festival, which will take place only at The Hague and Scheveningen, include the Symphonie de Psaumes, Pulcinella Suite, excerpts from his new opera The Rake's Progress (sung by Elisabeth Schwarzkopf), the Sacre du Printemps, and the Concerto for Piano and Wind Instruments.

The Residentie Orchestra will take the largest share in this Stravinsky fete; in addition to Van Otterloo, conductors invited are Igor Markevitch, Antal Dorati (who will present Bartok's Bluebeard's Castle, with Martha Lipton and Otokar Kraus as soloists), Sergiu Celibidache, and Paul Sacher (who with Joseph Szigeti as soloist will premiere the Violin Concerto by Frank Martin).

More conservative listeners will especially enjoy the five concerts of the Concertgebouw Orchestra during the festival. Bruno Walter will conduct Mahler's Fourth Symphony; Rafael Kubelik will give a Beethoven-Tchaikovsky program; Eduard van Beinum the Fourth Symphony by Bruckner and the Danse des Morts by Honegger; Josef Krips and Ferenc Fricsay programs of other works of similar trend. Modern Dutch scores, such as Pijper's First Symphony and Badings' Ballad, will be played by the Rotterdam Philharmonic Orchestra under its conductor, Eduard Flipse. The Royal Military Band will perform modern music written for this type of ensemble, such as Hindemith's Symphony (1951) and Badings' Concerto for Alto Saxophone.

Operatic Schedules

The Netherlands Opera will contribute to the Stravinsky celebration with his Le Rossignol, starring the American soprano Mattiwilda Dobbs, and Oedipus Rex, with the French singer Helene Bouvier and the Dutch tenor Frans Vroons among the cast. The opera Halewijn by the Dutch composer Pijper, based on the medieval ballad of that name, will be premiered under the baton of Eduard Flipse. Janacek's Jenufa will also be given again, but this time under Kubelik; for Verdi's Ballo in Maschera, Franco Ghione will be on the podium, while Josef Krips takes Don Giovanni under his command.

Berlioz's Damnation of Faust and Les Troyens à Carthage will be given two performances by the Dutch Broadcasting Union, the N.R.U. Orchestra and choir, with soloists from the Paris Opéra. Conductors for the works, respectiveiy, are Paul van Kampen and Willem van Otterloo. Lodewijk de Vocht and the Cecilia Choir and Orchestra of Antwerp have been invited to present their notable performance of Honegger's Jeanne au Bucher, with the young Dutch soprano Elisabeth Lugt as Jeanne. Chamber music, choral concerts and morning recitals are other features. The New York City Ballet will give six performances, while the National Dance Theatre of Yugoslavia will offer colorful dances of the Balkans. The old city of Delft will again stage the medieval morality play, Everyman.

Concertgebouw Season

The last season has seen some marked changes in the structure of Dutch musical life. The Concertgebouw Orchestra, after some internal reorganization resulting in the resignation of Rudolf Mengelberg as manager, took some time to regain its usual superb style of playing. But the recovery from illness of its conductor, Van Beinum, was followed by an impressive reading of Bruckner's Eighth Symphony and the Bartok Concerto for Orchestra. Another highlight was the glowing interpretation Kubelik gave of music by Janacek, Dvorak and Martinu. Heard as guest conductors were Jean Fournet in a French program, Antal Dorati, Ferenc Fricsay, and Jascha Horenstein; remarkable for beauty was Josef Krips' recreation of Mozart's Requiem.

Among the soloists, Artur Rubinstein impressed with a magnificent reading of the Brahms Second Piano Concerto. Milstein gave a noble interpretation of the Tchaikovsky Violin Concerto, as did Isaac Stern with his more sensuous tone color in the Brahms. Robert Casadesus played Mozart and Liszt Concertos in clear and distinguished manner. Nicole Henriot revealed an excellent technique in Schumann's Piano Concerto, and Monique Haas roused enthusiasm with a spirited reading of Bartok's Third Piano Concerto. The Violin Concerto by the Dutch composer Hans Henkemans was striking in originality, orchestral color and logic of construction, as premiered by the Dutch virtuoso, Theo Olof. A witty Flute Concerto by Sem Dresden was another novelty, with Hubert Bahrwas as a virtuosic performer. Schoenberg's Five Orchestral Pieces were revived. In lighter vein was Ibert's Oboe Concerto, with Haakon Stotijn as a perfect executant.

Honoring Rudolf Mengelberg's 60th birthday, Kubelik led a concert in his honor. Nevertheless, the active period of the Mengelberg family in Amsterdam's musical life seems over. Only the Mengelberg Foundations for pensioned and ill members of the orchestra remain as a monument to the most famous period of the Concertgebouw. These funds benefitted by the auction of many of Willem Mengelberg's art treasures. Guillaume Landré took over the task of steering the orchestra through difficult times.

Residentie Orchestra Events

Robert Casadesus opened the season of the Residentie Orchestra in The Hague; this ensemble shows remarkable development under its conductor, Van Otterloo, a musician of notable artistic and intellectual qualities. The two concertmasters, Herman Krebbers and Theo Olof, are top-flight violinists, who displayed their qualities in performances of the Bartok, Brahms and Paganini concertos. Among the remarkable interpreters heard with the orchestra were Elisabeth Schwarzkopf, pianists Uninsky, Firkusny and Moura Lympany; Menuhin also inspired the audience. Among the premieres were a Concertino by Hecton Marinus, which blends piano and orchestra technique with suggestions of the Javanese gamelan coloring; and the Hymne du Grand Meaulnes by Rudolf Escher, a golden-colored picture of the French district of Sologne. Culminating points of the season were Stravinsky's Sacre du Printemps, Ravel's L'Enfant et les Sortileges, Strauss' Ein Heldenleben, and Bruckner's Seventh Symphony. A performance of the American film, Of Men and Music, under the patronage of American Ambassador Selden Chapin,

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AT HOLLAND FESTIVAL . . . A scene from Mozart's Don Giovanni, produced by the Netherlands Opera Company. L. to r., Scipio Colombo as Don Giovanni, Joe Burcksen as Masetto, and Louise de Vries as Zerlina.

was given as benefit for the orchestra, and attended by the diplomatic corps and leading social figures.

Opera under New Regime

Many changes have taken place in the operatic field. Under the presidency of M. Honig, a new outlook seems open to the Netherland Opera. Paul Pella, conductor, resigned leaving his post to guests. The premieres showed what could be accomplished. Lohengrin had a successful staging with Georg Hartmann as the producer, and conducted by Karl Elmendorff, with an inspiring cast headed by Greet Koeman, Caspar Broecheler and Lidy Van der Veen. Saint-Saens' Samson et Dalila was led by Charles Bruck, with Helene Bouvier of the Paris Opéra as a stirring Dalila, but the sets were rather too modern in style. Mozart's Don Giovanni, under Josef Krips' musical direction, left little to be desired, and the many scenes were smoothly joined by using one changeable set and continuous action. The cast including Scipio Colombo, Fritz Ollendorff, Gre Brouwenstein, Greet Koeman, Chris Scheffer, Louise de Vries and Joe Burcksen, surprised by their versatility. In the new season Krips, assisted by the Viennese producer Dr. Walter Poell, will assume the direction of the company for several months. The Don Giovanni production will be a feature of the Holland Festival.

Brussels Stages Rake's Progress

BRUSSELS.—Stravinsky's latest work, The Rake's Progress, was given for the first time in French here. It is a tradition at La Monnaie, Brussels' old opera house, to be ahead of most other places in presenting interesting novelties. Many operas have been heard here before they appeared in the composers' own countries. Thus, Brussels heard Wozzeck twenty years ago, to mention only one example.

When last September The Rake's Progress had its world premiere in Venice, it aroused somewhat of a sensation in the musical world. Public and critics were either violently "against" or "for" it. Some directors of European theatres hesitated. But Corneil de Thoran, the impresario, decided to give it at La Monnaie as soon as possible. The 26th of March was the date chosen, and that eagerly awaited evening saw a large and most representative audience listening with the utmost interest to the new work.

As in Venice, opinions were widely divergent, but in Brussels the majority was not in favor of the new aspect of Stravinsky's evolution. A return to melody and to arias, duets and other old-fashioned forms had been announced, but the fact that all this was apparently built on musical ideas belonging to old or modern masters was hard to accept. One critic said, "The libretto is a question of inheritance and so is the music." Nevertheless, the hand of the master shows itself in many passages (the scene of the auction sale in the third act, for instance). The orchestration is also of high class. With a minimum of instruments the composer makes a maximum of effect. Especially clever in his way of treating the woodwinds. Raymonde Serverius, Mina Bolotine, Claude Hector and Jean Laffont in the principal roles were good; so were the costumes and scenery. Defossez conducted the difficult score in a masterly way.

For the whole month of May, Brussels has been excited over the famous piano competition held every four years, when 93 pianists under 30 from all parts of the world (nine come from the U. S. A.) will pass two severe elimination tests followed by a final orchestral performance. The program to be played is a difficult one; it includes a work imposed on all competitors, the composition chosen this year being my own Sonatine, op. 73. Leon Fleischer of New York won the $3,000 first prize.

The last similar event was for the violin and was won by a Russian, L. Kogan. This young violinist on his return to Russia published the most astonishing interview in a local paper. The things he wrote about life in Belgium were so absurd and false that a strong feeling against Russian propaganda methods developed in this country. No Russian team is coming this year.

Besides the piano contest, the present season will end with a visit of the Vienna Opera, which is to give a series of Mozart's operas with their complete Austrian cast and orchestra.

Another event eagerly awaited is the concert which the Boston Symphony Orchestra will give in Brussels under Charles Munch's baton. The program includes works of Barber, Roussel, Honegger and Ravel. The previous day the orchestra plays in Amsterdam, and the day afterward in Berlin, this time with Pierre Monteux conducting.

FRANCIS DE BOURGUIGNON.

Franz André for ISCM Festival

BRUSSELS.—Franz André, Musical Director of the Belgian National Radio, has been invited to conduct all the twelve-tone music programs at the Salzburg Festival of the International Society for Contemporary Music in the coming summer. He has been a notable protagonist for modern works, having given the world premiere of Milhaud's opera The Eumenides; Charles Koechlin's Second Symphony; Le Cornette, for voice and orchestra, by Henri Sauguet, a setting of poems by Rilke; and of works by Poulenc and Tansman. In addition to first performances under the best possible conditions of the output of all the Belgian composers, such as Poot, Absil, Jongen, Chevreuille, and De Bourguignon, a great number of the scores being dedicated to him, M. André has permiered for this country music by Stravinsky, Schoenberg, Milhaud, Honegger, Britten, Hindemith, Prokofieff, Shostakovitch and many younger creators.

American scores which he has conducted include Copland's A Lincoln Portrait, Billy the Kid, Rodeo, El Salon Mexico, First and Third Symphonies; Samuel Barber's Adagio for Strings, Essay, Four Songs; all the Gershwin orchestral works; William Grant Still's Afro-American Symphony and Fourth Symphony; Frederick Jacobi's Violin Concerto, Piano Concertino, and Pieces for Flute and Orchestra; William Schuman's Third Symphony, and pages by Walter Piston. The holder of decorations from France (Legion of Honor), Holland, Poland, Spain, and of course Belgium, he also is known as a composer and orchestrator of works by Rameau, Lully and others, and has fulfilled numerous guest engagements in other countries.

FRANCIS DE BOURGUIGNON.

Luboshutz-Nemenoff Return

Pierre Luboshutz and Genia Nemenoff spent a vacation in Italy after a recital and orchestral tour of the Netherlands, Great Britain, Greece and Israel. They gave recitals in Amsterdam and the Hague. In London they performed the Martinu and Mozart Double Piano Concertos with the New London Orchestra under Alec Sherman. In Athens, the American duo-pianists gave two recitals and two concerts on the Athens radio, as well as a command performance for King Paul and Queen Frederica of the Mozart and Martinu with the Athens Symphony Orchestra at the Central Theatre. This was the first performance of the Martinu Concerto for Two Piano in the Greek capital. In Israel, Luboshutz and Nemenoff gave eight recitals and four concerts as guest soloists with the Israel Philharmonic, returning to the U. S. in May.

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Eastman School Holds Festival

By Norman Nairn

ROCHESTER, N. Y.—One significant result of the 22nd annual Eastman School Festival of American Music, Dr. Howard Hanson, director, is that six major works from the Festival were recorded for two major companies, in a revival of an earlier project.

More than a decade ago the Eastman School began a recording program through which 24 American works by 18 American composers were recorded and issued by one of the major recording companies. Many of these recordings at 78 r.p.m. are no longer available. The Eastman School plans to re-issue on LPs as many of them as are acoustically satisfactory, and to begin issuance of a new series of LPs.

Premieres Given

This year's Festival saw the premieres of five new works, and first Rochester hearings for 11 others. One of the most important events of the Festival was the Opera Workshop's presentation of Gian-Carlo Menotti's opera The Consul, produced on two nights with different casts. This, one of its most difficult assignments, brought new laurels to the Workshop, directed by Leonard W. Treash, with Ward Woodbury, assistant director and conductor of an orchestra composed of members of the Eastman School Junior Symphony.

Premieres were given Walter Hartley's Triptych, Scott Huston's Quartet for Strings, Richard Morse's Quartet in One Movement, Lyndol Mitchell's Melody for Strings, and Louis Mennini's Cantilena for Strings. Attendance at all performances was large.

The opening program, with Dr. Howard Hanson conducting the Eastman-Rochester Symphony Orchestra, brought ovations to J. M. Sanroma, piano soloist in Edward MacDowell's Concerto No. 2 in D minor, and to Dr. Hanson. The program included a first local hearing of Wallingford Riegger's Symphony No. 3, winner of the Naumburg Prize and the New York Music Critics' Circle award, and Dr. Hanson's Symphony No. 2 (Romantic).

Chamber Works Heard

The Eastman String Quartet performed brilliantly in Ross Lee Finney's Quartet No. 4 in A minor, Howard Hanson's Quartet in One Movement, op. 23, and Samuel Barber's Quartet, op. 11. Comprising the quartet are Andre de Ribaupierre, first violin; Dr. Paul White, second violin; Francis Tursi, viola, and Gabor Rejto, cello.

Frederick Fennell presented the Eastman Little Symphony in program which had the premiere of Walter Hartley's Triptych, whose contrapuntal skill held interest; first local hearing of Carl Eppert's Concerto Grosso, Ingolf Dahl's Music for Brass Instruments, and as its high spot, Samuel Barber's Knoxville Summer of 1915, with Ruth Gillings as the capable soprano soloist.

Randall Thompson's Testament of Freedom topped the next program by the Eastman-Rochester Symphony Orchestra, Dr. Hanson directing the orchestra and an especially well trained chorus of men's voices. In this program also, Millard Taylor, violinist, was tendered an ovation for his playing of Weldon Hart's Concerto for Violin and Orchestra, a work elaborate and demanding in texture. Also played were Arthur Foote's Suite in E major, op. 62, for String Orchestra, and Thomas Canning's Fantasy on a Hymn Tune.

Opera Staging

In choosing Menotti's The Consul, the Opera Workshop entered the field of musical drama, something it had not previously attempted, and reached new heights in compelling fashion, under Leonard W. Treash, dramatic director and producer; Ward Woodbury, assistant director and conductor, and Clarence J. Hall, scenic director. Star of the first night's performance was Janis Johnson as Magda, and of the second night, Marcelle Bolman in the same role, both of whom were given long encomiums. Other leading roles were portrayed by Robert Diehl, Ann Mason, Ellen Kilpatrick, Roger Schmist and Donale Jensen in the first performance, and by Richard Vogt, Norma Bedrick, Margaret Meyers, Frank Vitale and Leonard Potter on the second night.

FESTIVAL PLANNERS . . . Arranging details for the Eastman School of Music 22nd annual Festival of American Music are: seated, Howard Hanson, director, and André de Ribaupierre; standing, l. to r., Frederick Fennell, Leonard W. Treash and Ward Woodbury.

A concert of original music for band was given by the Eastman Symphony Band, Frederick Fennell directing. The program, all in first local hearings, was made up of Morton Gould's Fourth of July, Wallingford Riegger's Passacaglia and Fugue, William Schuman's George Washington Bridge, Alfred Reed's Russian Christmas Music, Peter Mennin's Canzona, Ulysses Kay's Solemn Prelude, and Walter Piston's Tunbridge Fair.

An Eastman School Student Quartet, composed of Raymond Gniewek, Edward Fiorelli, Frank Bellino and Salvatore Silipugni, and directed by John Celentano, gave a highly interesting program of chamber music, including premiers of quartets by Scott Huston and Richard Morse, and a first local hearing of Wynn York's Quartet in C, No. 1.

Founder's Day Finale

As a thrilling climax to the Festival, the Eastman Senior Symphony, under Dr. Howard Hanson, presented the concluding Founder's Day program, premiering Lyndol Mitchell's Melody for Strings and Louis Mennini's Cantilena for Orchestra; Walter Piston's Symphony No. 2, and first local hearing to Ron Nelson's Ballet Dance in Ruins. Tribute was paid by Dr. Hanson to George Eastman, founder of the school, whom he characterized as "a great American, a great lover of people, and philanthropist."

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Ann Arbor Fete Has Colorful Highlights

ANN ARBOR, MICH.—The 59th annual May Festival of the University Musical Society came to a brilliant close on Sunday night, May 4, when Eugene Ormandy, with Patrice Munsel as soloist, led the Philadelphia Orchestra in a masterful performance. Miss Munsel was scheduled for the same spot at the Festival a year ago, but at that time was unable to participate, after reaching Ann Arbor, because of illness.

Mr. Ormandy opened the program with a Passacaglia by Hans Haug, contemporary Swiss composer, which was received with much interest. The soprano was heard in three arias—Chacun le sait from Donizetti's Daughter of the Regiment; O Mio Babbino Caro from Puccini's Gianni Schicchi, and Mi Chiamano Mimi from La Boheme. Applause brought her back to the stage many times. Ormandy conducted a dramatic reading of the Sibelius Symphony No. 5. After intermission Miss Munsel sang Lucy's Arietta from The Telephone by Menotti and Coleridge-Taylor's Willow Song. The high point of the evening was reached when she and the orchestra performed a Suite from Johann Strauss' Die Fledermaus.

Mr. Ormandy, adding a postlude, announced that "as the youngest alumnus of the University," he would play Michigan's fighting song, The Victors, orchestrated for full orchestra by Russell Howland.

Swanson Symphony Heard

The festival opened Thursday night with Mr. Ormandy and the orchestra playing the first Ann Arbor performance of Howard Swanson's Short Symphony, an interesting work which created a splendid impression. Eleanor Steber sang Mozart's motet Exsultate, jubilate, excellently performed. The orchestra played Strauss' Love Scene from Feuernot and after intermission Roussel's ballet suite Le Festin de l'Araignee. Miss Steber then offered three arias—Nicolai's Nun eilt herbei and Frohsinn und Laune from Merry Wives of Windsor; Marietta's Lied from Die Tote Stadt by Korngold and the Csardas from Fledermaus, with beauty of tone. She was recalled many times. This program was concluded by Mr. Ormandy and his men with the playing of the Ravel Suite No. 2 from Daphnis et Chloe.

Thereupon, with the audience present, Michigan University President Harlan Hatcher said that, by authority of the Board of Regents delegated to him, he had the honor of conferring the honorary degree of Doctor of Music on Mr. Ormandy.

Damnation of Faust Sung

On Friday night Thor Johnson led the University Choral Union of 300 voices, and the Philadelphia Orchestra in a performance of Berlioz' Damnation of Faust. The soloists were Patricia Neway, of the New York City Opera; Set Svanholm and George London of the Metropolitan, and Philip Duey of the University faculty. The large forces under the leadership of the dynamic Mr. Johnson, gave a superb performance. This opera had been heard at the Festivals of 1895, 1909 and 1920, and thus more than thirty years had elapsed since an Ann Arbor performance. That the work still holds a strong appeal for the public was evidenced by the enthusiasm with which it was greeted.

At the third concert Saturday afternoon, Alexander Hilsberg opened the program with Glinka's Overture to Russlan and Ludmilla, following which about 400 young people from the public schools of Ann Arbor, under the direction of Marguerite Hood, were hailed for their rendition of a Song Cycle from the Masters, arranged and orchestrated by Russell Howland. The chorus injected a refreshing factor into the general festival arrangement. Mr. Hilsberg then led the orchestra in Schubert's melodious Symphony No. 5. After intermission, Nathan Milstein, a favorite in Ann Arbor, played superbly Dvorak's Concerto in A minor.

Wagnerian List

On Saturday night two outstanding singers from the Metropolitan—Astrid Varnay and Set Svanholm—joined the orchestra in a program of compositions by Wagner. After the Overture to The Flying Dutchman, the two soloists performed Act I, Scene III from Die Walküre. Then came the Prelude to Tristan and Isolde and the program concluded with the two singers joining in the Night Scene from Act II, Scene III, from the same work, sung with much artistry. Although the Festival had presented many all-Wagner programs, generally only one artist had been scheduled. This year a broader field was opened, much to the satisfaction of the public.

Sunday's afternoon program brought a newcomer to Ann Arbor—Jorge Bolet, brilliant young Cuban pianist, engaged at the last moment to appear instead of Guiomar Novaes, who cabled from Brazil that she would not be able to come because of illness. He appeared in the Beethoven Fourth Concerto, which had been announced for Mme. Novaes, and gave a masterful performance.

Preceding this portion of the program, conducted by Thor Johnson, the first half opened with the Beethoven Leonore Overture No. 3—incidentally the number which launched the first May Festival in 1894. Then Mr. Johnson led the Choral Union and orchestra with Mack Harrell as soloist, in an outstanding performance of Walton's Belshazzar's Feast, not heard at the Festivals since 1933. Mr. Johnson utilized all of the resources of the brilliant orchestra, and Mr. Harrell was equal to all demands of the score. The chorus, prepared for the Festival by Lester McCoy, associate conductor, showed the results of their untiring labors of months. At the close, Mr. Johnson brought Mr. McCoy to the stage, where both received the warm tributes of the audience.

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NEW YORK CONCERTS

CARNEGIE HALL

Tchaikowsky Concert, May 17, E.—Conducted by Gibson Morrissey, 60 members of the New York Philharmonic Orchestra presented a Tchaikowsky Night. The program consisted of the Fourth Symphony and the overture-fantasy Romeo and Juliet as the orchestral offering, and the Piano Concerto No. 1 with Carolyn Gray as soloist. Hers was the less distinguished effort, for her technical skill proved not sufficient for the demands of the composition. On the other hand, Mr. Morrissey gave a most favorable account of his conductorial ability. His beat is clear and firm, his interpretations are musical. An occasional lack of balance is explained by the relatively small string ensemble set against the full brass and woodwind sections. In some spots one could have wished for more fire, but Mr. Morrissey convinced with the deep honesty of his readings and the apparent ease with which he conveyed his intentions to the orchestra. His was the lion's share of the success of the evening, which a large audience cordially applauded. H. W. L.

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TOWN HALL

Branscombe Chorale, May 1, E.—Offering its 19th annual spring concert, this women's organization under the direction of Gena Branscombe, composer-conductor, was heard in works from various lands, sung with pleasing tonal quality, vigor of attacks, and attractive shadings. A widely-ranging list included Early Italian and English songs, lieder by Schumann, Wolff and Strauss, choruses from operas by Parker, Rimsky-Korsakoff and Kodaly, groups of French and English works, as well as folksongs. Brent Williams, tenor, was the guest soloist. Piano accompanists were Ruth Harsha and Alice Wightman, while Charles Heaton, organist, and William Kraft, timpanist, assisted in some of the works. Of particular interest was Miss Branscombe's choral work, Coventry's Choir, telling of the English cathedral and its inspiring message. G. T.

Robert Geiss, May 6, E.—Musical intuition and selectivity were assets in this recital. Mr. Geiss has the low range without the weightiness of the basso category. However, he compensates with his choice of program material. An air from Handel's Dettingen Te Deum, Schubert and Strauss lieder, songs of Fauré and Duparc composed the major portion of the singer's list. The English group was particularly outstanding with Nordoff's Music I Heard with You, a first performance of Alton Rinker's delightful song Portraits of Birds, and two fine Celius Dougherty numbers. Robert Payson Hill played excellent accompaniments. M. C.

Samaroff Memorial Concert, May 8, E.—Former students of the late Olga Samaroff and former recipients and present holders of the annual Samaroff Grant, contributed their effort to this concert. Jack Maxin and Robert Emmett Vokes opened the list with Mozart's Sonata in D major for two pianos. The second half offered a musical and technically immaculate interpretation of Debussy's Sonata for cello and piano, played sensitively by Elsa Hilger and Francis Madeira. There was a fine reading of Bartok's masterly Sonata for Two Pianos and Percussion, with Natalie Hinderas and Gerson Yessin as the pianists; Alfred Howard and Elden Bailey, percussionists, and Francis Madeira conducting.

The most distinctive item was the presentation of Paul Nordoff's Lyric Sonata for violin and piano, a work commissioned by the Olga Samaroff Memorial Committee, which received its world premiere with the composer at the piano and Sadah Shuchari as the violinist. This proved a welcome and valuable addition to violin literature. The first movement beguiles with melodic charm, tender colors and graceful rhythms. Dance and Trio, the second part, though a little too much in the same vein as the first, also makes a favorable impression, while the third section Elegy is a heartwarming, deeply moving lyric expression. The last movement, however, seems too long for its content and needed a more brilliant execution. H. W. L.

Laparra Memorial Concert, May 10, A.—A memorial concert for the French composer Raoul Laparra, who died as the result of strategic bombing mishaps during the second world war, was given under the auspices of Mrs. Eleanor Roosevelt and Henri Bonnet, the French Ambassador. A two-piano arrangement by the composer of his Un Dimanche Basque was played by Andrée Berty and Emilio Osta. Martial Singher and Mildah Polia, the first accompanied by John LaMontaine, the latter by Jean Charles Richard, sang six songs each by Laparra attractively. The concert closed with a concert performance of the last act of his opera La Habanera, with Mildah Polia, Martial Singher and chorus, conducted by Paul Creston. Robert Franc was narrator and at the organ was Paul Larey, at the piano J. Charles Richard. Lappara's music shows the imprint of a cultured European musician of his period. Without being too individually memorable, it has marked color and charm. The afternoon gained added importance with the appearance of Maitre Isidor Philipp, who with John Corigliano, concertmaster of the New York Philharmonic Orchestra, played Saint-Saens' Sonata for piano and violin, op. 75, with mastery. H. W. L.

Richard Weagly, May 11, A.—An interesting program included the American premiere of a Suite Liturgique, by André Jolivet, for tenor, cello, harp and oboe. This employs an elaborate modern idiom based on the liturgical, with many harmonic and technical innovations. As assisted by Aaron Bodenhorn, cellist; Ruth Negri, harpist, and Lois Wann, oboist, Mr. Weagly gave a skillful performance of the novel score. The recitalist throughout a program including a group of Hugo Wolf (from the Moerike Lieder), four songs by Charles T. Griffes, Four Hymns by Ralph Vaughan Williams, and four of Pizzetti's works, given with Charles Wadsworth as accompanist, showed that he had a strong musical grasp of unusual works, a keen stylistic knowledge, and considerable artistic flair, though his voice was small and not particularly remarkable in quality. His enunciation was exemplary. D. T.

John Harms Chorus, May 11, 5:30.—The chorus, under the efficient direction of John Harms, gave its annual concert, with the following soloists Milton Kaye, pianist; Iona Harms, soprano; Robert Proce, tenor; Warren Galjour, baritone. The group was also assisted by the Lenox School Glee Club, Iona Harms, director. A program of importance and interest included choral numbers of Mozart, Bach, Boulanger, Dvorak, Purcell,

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Beethoven, a Hall Johnson arrangement of I've Been 'Buked, and a first performance of Gladys Snell Davis' Want to be Like Daniel. The concluding group consisted of excerpts from Offenbach's La Belle Hélène.

The well prepared ensemble singing was at all times commendable for balance, tonal warmth and precision, being particularly outstanding in Dvorak's Te Deum and in Lili Boulanger's setting of Psalm 24. All of the vocal soloists acquitted themselves most creditably in their various assignments. Milton Kaye, pianist, who also served as a valuable accompanist for the choral work, was heard in the Beethoven Sonata in E flat major, giving an interpretation reflecting skill, combined with artistic musicianship and understanding. L. C.

Gerald Cassen, N. Y. debut, May 15, E. —A bass-baritone from South Africa, Mr. Cassen had been presented in opera and recitals in Europe and Britain. He possesses a large voice of appealing sort, with considerable flexibility and good quality, especially in the middle compass. He sang airs by Handel and Caldara, O tu Palermo from Verdi's Sicilian Vespers, Brahms' Four Serious Songs, Israeli numbers by Lavry and Hoffman-Belarsky, English songs by Delius, Barber and Stanford, a Russian bracket and South African selections by Theophil Wendt and Joubert. Despite some uneven production, Mr. Cassen displayed sincerity and warmth of expression in much of his work, though the gamut of color and nuance was not varied enough to make the exacting Brahms songs engrossing. Otto Herz provided effective accompaniments. G. T.

American Theatre Wing Award Concert, May 18, E.—Two meritorious young artists shared the recital as joint winners of the 1951-52 award. The first half was given by John McCollum, a young tenor with a voice of fine, vibrant timbre which he uses with excellent grace and style. Mr. McCollum's is a lyric voice, and he has assets of clarity and projection, plus a personality that wins a response from an audience. He sang Handel and Bach airs, episodes from Britten's St. Nicholas, an aria from Cilea's L'Arlesiana, and a mixed group of German, French and English art songs. His is a name to watch for on concert lists.

The second winner was Helen Clayton, whose beauty of person and charm of bearing were added assets in her use of a very light soprano voice. She showed artistry in phrasing and delivery. One would enjoy Miss Clayton on television programs, rather than in the larger concert halls. Her well-selected program included compositions of Strozzi, Mozart, Schubert; also the Quando ti vidi of Wolf-Ferrari, Egle of Respighi, I Pastori by Pizzetti; Vaughan Williams' The Water Mill and songs by Carpenter and Menotti. Stuart Ross was the splendid accompanist for Mr. McCollum. David Garvey played delicately atmospheric accompaniments for Miss Clayton.

M. C.

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CARNEGIE RECITAL HALL

The Concert Choir, May 12, E.—This group of thirty-two voices, assisted by a chamber orchestra of sixteen instrumentalists and conducted by Margaret Hillis performed a program that should be considered one of the highlights of the season. Miss Hillis, the young conductor of most modest demeanor, handled her group of forty-eight persons with a sensitivity of a fine musician. The major portion of the program was devoted to Haydn's Mass in B flat major (the "Theresien"), with soloists Jeanette Scovotti and Erna Gwillim, sopranos; Mary Lynn Lucas and Ann English, altos, Grant Williams, tenor; Warren Wyrick and Eugene Brice, bassos. Miss Hillis approached this work with beauty and dignity, and the choir and orchestra responded with a rendition of exquisite phrasing and inteiligent understanding of this masterpiece. Shorter numbers included Three Psalms in the modern idiom by the 21-year-old composer Eliot Greenberg, who was in the audience; the joyously sung Brahms Liebeslieder Wälzer with piano accompaniment by Patricia Roth Ienni and three chansons with settings by Debussy. The latter work included soloists Eleanor Dubner, soprano; Alan Sokoloff, tenor; Robert Bald, bass, as well as Mary Lynn Lucas and Ann English. S. B. M.

De Volt Party Sailing

Artiss de Volt and her group of tourist-students will sail for Europe on the SS. Ile de France on June 20. Miss de Volt will give her master course in harp for the seventh summer at the Mozarteum, Salzburg, starting the end of July, and will give a solo recital during the festival there.

Rochester Orchestra Anniversary

Rochester, N. Y.—The 30th anniversary season of the Rochester Philharmonic Orchestra will be marked in the coming season. A feature will be a performance of Beethoven's Ninth Symphony, assisted by a chorus and soloists, Irene Jordan, Sigurd Bjoerling, Walter Fredericks and Lise Sorrell. All concerts will be conducted by Erich Leinsdorf, musical director, except one, entrusted to Thom Johnson, conductor of the Cincinnati Symphony. Other soloists include Eileen Farrell in a Wagner program; Lelia Gousseau, French pianist, on her first U. S. tour; Tossy Spivakovsky, Vronsky and Babin, Jose Echaniz, and Millard Taylor, concertmaster of the orchestra. Another feature will be a series of works inspired by Shakespeare, spanning the entire season and including music by Elgar, Richard Strauss, Berlioz, Mendelssohn, Prokofieff, Verdi, Debussy and Korngold.

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Verdi's Nabucco In Philadelphia

By Samuel L. Singer

PHILADELPHIA.—The local premiere of Verdi's Nabucco, given by the Philadelphia Civic Grand Opera Company, revealed a work that contains many good pages in its music despite a melodramatic and old-fashioned libretto. The plot is weak but the score foreshadows later works of the master. There are a vigorous overture, several rousing choruses, including the famous Va, pensiero, sull' ali dorate, duets and solo airs of charm. The Civic Grand production was creditable. It had obviously been cast and rehearsed with care. The costumes seemed new, if debatable. The sets were not. And the acting was often well-intentioned, rather than expert.

The title role has the most singing and acting opportunities, and these were utilized well by Cesar Bardelli, baritone. He made believable the sudden transformation of Nabucco from king to madman. Maria Gasi, in the soprano role of Abigaille, sounded good in soft passages, but her voice was shrill and off pitch when forced. Yi-Kwei Sze displayed a good bass as Zaccaria, Jewish high priest; Susan Yager, soprano, sang Fenana in a small voice of good quality, and Walter Fredericks, tenor, portrayed Ismaele with brilliance and power. Lesser roles were well taken by John Lawler, high priest of Bel; Maria Martino, Zaccaria's sister, and John Rossi, Nabucco's faithful officer.

Giuseppe Bamboschek gave a clear and dramatic reading of the score and controlled the stage forces well. Direction was by Antonio Stivanello and Luigi Raybaud. And a bow to Anthony Terracciano, general manager, and Dr. Chevalier L. Jackson, president of the company.

Other Operatic Hearings

The Civic Grand closed its third season with a good production of Aida. Mary Curtis was a dignified Aida of vocal power, Claramae Turner a fetching Amneris, Ramon Vinay a resounding Radames, and Bardelli a dramatic Amonasro. Bamboschek conducted.

The company announces six productions for next season, with the same budget as for the ten this season. Among probable offerings are L'Oracolo (with Cavalleria) and Die Walküre.

The Philadelphia La Scala Grand Opera Co. closed its 31st season with "Cav-Pag," Michael Lepore conducting. June Kelly was outstanding as Santuzza. Thomas LoMonaco, in his debut here, revealed a good native voice and a need for further opera training. Robert Weede was impressive as Tonio, as was Giulio Gari as Canio. Sonia Stolin essayed Nedda. . . . The enterprising Co-Opera Company creditably presented two seldom-heard works, Debussy's L'Enfant Prodigue and Falla's La Vida Breve. . . . Another local group, the Savoy Company, repeated its initial bill of 1901—Gilbert and Sullivan's The Sorcerer and Trial by Jury. Both were ably sung and staged.

Symphonic Finale

The Philadelphia Orchestra's annual closing request program contained Strauss's Der Rosenkavalier Waltzes, for the third successive year, and two other request veterans, Beethoven's Fifth Symphony and Bach's Toccata and Fugue in D minor. A mild surprise was the voting for Debussy's Clouds and Festivals. . . . More than 50,000 heard Eugene Ormandy conduct the four free concerts in Convention Hall, repaying City Council's $50,000 appropriation to the orchestra. Respective soloists on two programs were Dorothy Maynor and James Melton. A third bill was a Russian program.

Alexander McCurdy, organist and choirmaster, provided a Bach Festival at the Second Presbyterian Church, with seven programs in four days. They included the Art of the Fugue, played by Rudolf Kremer, organist; cantatas, the St. Matthew Passion and the B minor Mass.

ESTHER PAYNE, with her son, T/SGT. EDGAR C. MUENZER, violinist, and COL. GEORGE S. HOWARD, conductor of the United States Air Force Symphony Orchestra, set some tempi of scores performed at the May 6 U.S.A.F. concert, dedicated to works of John Alden Carpenter. Miss Payne was soloist in the composer's Concertino for Piano and Orchestra, directed by Col. Howard, and with her son (a member of the orchestra's first violin section) played Carpenter's Second Violin Sonata.

Managers Making Survey Tour

Marks Levine, president of National Concert and Artists Corporation, and Marvin MacDonald of Atlanta, president of the National Concert Managers Association, will meet in St. Louis on June 6 to begin a six weeks' coast-to-coast survey of important music centers. After St. Louis, the two will go to Kansas City, Dallas, Houston, San Antonio, Los Angeles, San Francisco, Portland, Seattle, Vancouver, Salt Lake City, Denver, Des Moines, Chicago and larger cities in Indiana, Michigan, Ohio, Pennsylvania and other states. Mr. MacDonald and Mr. Levine, representing respectively the local and national managers' point of view, bring with them many constructive suggestions. This is the first time the two types of managers have joined to make a tour of this kind.

Schubert Scores Given to Truman

WASHINGTON.—President Truman received a musical gift from Vienna on May 7—two first-edition scores by Schubert. The gift was presented by Vienna's Mayor, Franz Jonas, in a call at the White House. The scores, both autographed by the composer, were of The Wanderer and In Praise of Tears, songs written by Schubert between 1820 and 1823. J. G. D.

Sevitzky Re-engaged for 5 Years

Dr. Fabien Sevitzky has signed a five-year contract with Col. Arthur Herrington, president of the Indiana State Symphony Society, to conduct the Indianapolis Symphony Orchestra through the season of 1956-57. Dr. Sevitzky recently completed his 15th season as conductor of this organization.

Baroque Quartet Founded

Sylvia Marlowe will be musical director of the newly-formed Baroque Quartet, which will give programs of ancient and modern chamber works next season. The quartet's membership consists of Miss Marlowe, harpsichord; Bernard Greenhouse, cello; Samuel Baron, flute; Harry Schulman, oboe.

Ecuador Society Opens New Concert Series

By Leona Flood de Berger

QUITO, ECUADOR.—The Presidential election in June has crowded most musical and artistic events off the calendar. A South American election is something to behold, and sounds are often confined to inharmonious accusations and defenses interspersed with occasional rat-a-tats of guns.

In December, the first concert of La Sociedad Sinfónica caused much interest. This initial presentation brought the pianist Mario Braggiotti in a recital. His program covered the extensive territory of Bach to Braggiotti and was a novelty for Quito. The audience gave him an unusually cordial reception. Thus, Mr. Braggiotti was successful in arousing a public noted for its apathy.

The concert bureau, LIDA, announced a full season in the fall but after bringing the violinist Frances Magnes in October, its other scheduled events were put on the shelf. The reputation of the arts was not aided when the president of LIDA recently left the country abruptly; his whereabouts are still unknown.

The government-sponsored Casa de la Cultura Ecuatoriana has offered the public a number of musical events this season, but its radio station is the most important factor in bringing fine music to the public. The Casa has an unhackneyed record collection which is an oasis for the music lovers here.

The Casa has acquired an unusual instrument collection ranging from precolonial Indian instruments to harpsichords and Italian stringed instruments. This vast collection was donated by Professor Pedro Travesari, and has been his life's devotion for over half a century. Of special fascination are the Inca wind instruments, great coiled snakes that are horns of ceremony, and intriguing clay figurines of great variety in size and shape. For instance, one is a female torso about two inches high with two sound holes in the back. The tones have an eerie, primitive quality, yet lush, which touch the quick of the listener, and their possibilities ought to be more thoroughly investigated.

Symphonic Drive Lags

Efforts to form a symphony orchestra have been curtailed by politics, more of a private nature than public. It is indeed regrettable that, in spite of many opportunities presented to those interested in building an orchestra here, no unified action has been achieved. The orchestra fund allotted by Congress through taxation of movie tickets and recordings has not been used to advantage. Perhaps something constructive can be done after the election.

Ecuadorean popular music has received a big boost through some charming recordings put out by Onix and made in Ecuador. Milton Page at the Hammond organ—a surprising instrument for the lilting tunes peculiar to Ecuador—shows how delightful this artless music can be when well played. Especially appealing is the Yarvi, titled Desesperación, by Francisco Villacrés Falconi. Those who were impressed with the exotic and esoteric Peruvian chants recorded by Yma Sumac would be interested to hear these disks. Considering the geographical proximity of the sources, the difference is amazing, yet this refreshing music of Ecuador tickles even jaded palates.

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Pilgrims Throng Bach Festival at Bethlehem

As we rode to Bethlehem, the heavy gray overcast and driving rain broke into little gusty squalls while a bright sun lit up the low-rolling Pennsylvania hills, fresh with spring green and frosted with great snowdrifts of blossoming dogwood. "Festival weather," as the music-goers call it, usually matches in its abrupt changes the alternating thunders and serenities of the great Mass which is the annual climactic peak of the program. But this year the May days were clear and shining throughout the conventicle of song.

Bethlehem is a city also of drastic contrasts. There are streets of lovely old buildings around the nucleus of the four-square Moravian Church, with its beautifully proportioned bell tower, the Seminary and the white-painted Sisters' houses. One may catch a glimpse of lilacs down what seems an alleyway and, turning, find a placid, charmingly narrow walk between neat, quaint houses and courtyard gardens, which are riotous with multi-colored tulips and trees in full bloom. Behind this is the city of the present day, whose economy stems from the colossal steel mills and the textile plants that bulk heavily against the skyline. Across the valley rises the rotunda of the lovely Church of the Nativity and on the high ridge beyond are the soaring pinnacles of Lehigh University, with its famed Packer Memorial Chapel, which is the concrete realization of the dreams of a working lad who became an industrial magnate.

Here the Bach Choir holds its celebrated Festival. From the peaked tower of the Chapel, each spring, the Moravian Trombone Choir sounds out the stately chorales as the festival guests gather on the campus at the church entrance. This is a unique audience; many have travelled from distant points of the country over a period of years for the three days of Bach music. It is not uncommon to hear one say to another, "I haven't missed a program in twenty years" and the answer may be, "I've been coming since 1923." There are some whose program collection and memories go back to the founding of the Choir, even preceding its present formal organization, which dates from 1900. Nothing daunts this audience; they are sociably friendly and enthusiastic; whether trained musicians or not, they appear devotedly imbued with reverence for and delight in the work of the incomparable master.

This year the streets of the town near the Hotel Bethlehem were somewhat quieter than their wont. The threat of a steel strike was like an overcast, and before the hotel itself little clumps of tired women moved in a sad procession strike-picketing the doors. Even on canes and crutches, carrying sandwich bags and thermos bottles along with their programs and scores, the elderly patrons joined youthful first-timers thronging the lobby in determinedly cheerful groups, ignoring any inconvenience in the absorption of their music pilgrimage.

Choir Personnel Contrasts

The Choir, aside from its tremendous achievement and musical prestige, is as unusual as the audience in the variety and devotion of its personnel. A vivid sample of the roster's makeup can be seen in the film commissioned by the State Department and titled The Voice of a Choir. During a business assembly the picture was run for those festival guarantors who had not been present at previous showings. Designed for international broadcast, it pictures detailed aspects of choir members' daily lives and occupations. We see the young girl, descendant of a 300-year line of Moravian forebears, auditioning with the director; we follow her to her "job" at the textile machines, see her greeted as a fellow choir member by the Polish-born foreman-designer, who has only been for a decade in this country. We view the baker in his shop and at rehearsal; the workman in his steel plant uniform and in his tenor role, singing lustily alongside the chief of staff, who regulates the world-wide departmental affairs of the mills. There is the town librarian, the mathematics professor from the university faculty; we see Ifor Jones in work clothes wrestling with choral crescendos and in suave black-coated garb leading his splendid group through contrapuntal intricacy and majestic cadence before the huge assemblage of auditors.

Civic Value Stressed

With this background one can better understand something of what the Bach Choir means to the visitors, to the town folk and to the members themselves. Its value to musical art and culture in

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America needs no explanatory notes, but this fellowship goes deeper. There is a warmth, a sincerity, almost a consecration that holds the Bethlehem Bach Choir in its first-rank position despite the hazards of the years and man-made vicissitudes.

The 1952 Program

There were some alterations in the scheme this year. On the asset side was the fine new organ presented to Lehigh University by the Sharkey family in memory of Gertrude C. Sharkey. One element which this observer found distracting was the split choir necessitated by the gorgeously colored new high altar in the chancel. Instead of the previous shoulder-to-shoulder massed arrangement, which one feels was easier on the conductor and preferable in vibratory results, the group was seated on two steeply slanted bleachers, with nearly a third of the chancel space between. The organ console was moved out from the right wall, and the orchestra and soloists were placed forward. The latter grouping proved excellent for instrumentalists and vocal soloists, with a perceptible gain in clarity and delivery. The rare old rood screen has been removed; although architecturally it may have been unsuited to the style of the edifice, the de-fenestration was a blow to old-timers.

There was no loss, however, in splendid choir work. War and call to reserve duty has lessened the ensemble from some 200 to its current 181 stalwart members, who maintained accuracy of attack and intonation plus flexible responsive nuance from stormy fortes to the most ethereal whisper, according to the direction of their leader. The orchestra, drawn from the Philadelphia Orchestra, with David Madison as concertmaster, was magnificent. One noted among the first-chair players some whose names are nationally known.

Vernon De Tar, at the organ, and Mary H. Givens, the choir accompanist, were also supporting factors of importance. A well-balanced solo quartet included Phyllis Curtin, whose crystal-clear lyric soprano was heard with unqualified pleasure in difficult arias as well as in the lovely simplicity of the air, My Heart Ever Faithful. David Lloyd, tenor, impressed with his impeccable musicianship as well as his expert negotiation of exacting tessitura in recitative and air, and revealed especially fine quality in the Benedictus of the Mass. One can add little to previous comment on Lilian Knowles' vocal and musicianly delivery of the alto arias and duet work. Hers is a skillful, well-schooled presentation, authentic in contrast and warmth. Mack Harrell, a favorite of many festivals, is noted for golden-toned quality, a silken legato line and distinguished phrasing, all of which were again evidenced in his singing of his numerous cantata assignments and the great arias of the Mass.

Festival Program Impresses

Formerly Thursday evening was termed a Rehearsal Concert, but now it is recognized as a part of the program and the 45th Festival commenced formally on May 15 with the Trombone Choir chorales, followed by two Cantatas and the Kyrie portion of the B minor Mass. The first cantata, No. 101, Nimm von uns, Herr, du Treuer Gott, is founded on the chorale melody, Vater unser in Himmelreich (1539) and is scored for solo quartet, four part chorus, flute, two oboes, taille, oboe da caccia, strings and the continuo. It was stated that this was a first-time at Bethlehem for the work, which uses string obligati to great extent and has a lovely "duet-aria" for two voices, flute and oboe da caccia. The Cantata No. 68, God So Loved the World, was more familiar, oboe and violin playing an exquisite coda after the soprano air and the woodwinds accompanying the bass voice part.

Friday afternoon brought difficult music for the soloists in the Cantata No. 10, Meine Seel' erhebt den Herrn, which though scored for one trumpet, two oboes, strings and the continuo, was played (as were the other afternoon pieces) without brass. The strings, particularly solo violin and bass, did some wonderful work and the vocalists coped splendidly with the florid scales and lengthy phrase lines. Cantata No. 105, Herr, gehe nicht in's Gericht, with string and woodwind scoring, offered a lovely soprano air and the famous "Mammon" aria for tenor. The two-part Cantata 76, Die Himmel erzahlen die Ehre Gottes, with its brilliant opening choral prelude and fugue, completed the afternoon list.

Evening brought the Cantata 28, Gottlob! nun geht das Jahr zu Ende, composed for the Sunday after Christmas and offering, amid an array of choice Bachian numbers, the opening spirited soprano aria, a motet-like chorus and a duet (really a trio movement) for two voices and continuo. Also programmed was Cantata No. 3, Ach Gott, wie manches Herzeleid, in which sombre phrases evolve into a joyous declaration of faith. The final work was the famous Wedding Cantata (No. 195), in which the composer used bright fugal choruses and recitative for the major portion.

On Saturday morning an interesting recital of harpsichord and violin music was given by Ralph Kirkpatrick and David Madison. These outstanding artists programmed the Partita III in A minor; Twelve Little Preludes; Partita VI in E minor and the Sonata in B minor.

Saturday at 2 P. M. the Kyrie and Gloria of the stupendous B minor Mass were sung and at 4.30 the Credo, Sanctus and Agnus Dei brought to a close another great experience, one of ineffable beauty.

Parisot for Stadium Concerts

Aldo Parisot, cellist, has been re-engaged as a soloist at the Lewisohn Stadium, where he will play the Saint-Saens Concerto on July 24. From June 23 to Aug. 23 Mr. Parisot will teach the cello at the Cumberland Festival, where Roy Harris is musical director. Mr. Parisot has gone under the management of Columbia Artists Management.

Foldes Again Touring Europe

Andor Foldes sailed for Europe on May 14 for his sixth postwar tour of the Continent, opening with his performance of Bartok's Second Piano Concerto on May 28 at the International Music Festival in Frankfurt, Germany. He will appear in recital and over the radio in Essen, Mannheim, Nuernberg, Stuttgart and Munich; in Denmark with the Tivoli Orchestra and the Danish State Radio; and with the Scheveningen Symphony.

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Chicago Plans Summer Series

By René Devries and Dosha Dowdy

CHICAGO.—Ravinia's 17th season of symphonic music opens Tuesday evening, July 1, and extends over six weeks with a seventh of chamber programs by the Budapest String Quartet. Concerts take place each Tuesday, Thursday and Saturday evening and on Sunday afternoons at four o'clock. The six conductors, in order of appearance, will be George Szell, Dimitri Mitropoulos, Pierre Monteux, Joseph Krips, Otto Klemperer and William Steinberg—Klemperer and Krips making their Ravinia debuts, the latter also his U. S. bow.

Soloists thus far engaged include Rudolf Firkusny, Eugene Istomin, Byron Janis, Marilyn Meyer and William Kapell, pianists; Erica Morina, Isaac Stern, and Frances Magnes, violinists; Leonard Rose, cellist; Eileen Farrell, soprano; Jennie Tourel and Jane Hobson, mezzo-sopranos; David Lloyd and Andrew McKinley, tenors, and Mack Harrell, baritone. The Northwestern University Summer Chorus, under George Howerton, will join the Chicago Symphony in an important choral work for the third summer.

Grant Park Schedules

The series by the Grant Park Symphony Orchestra opens in Grant Park on June 25. Conductors will be Nicolai Malko, Leo Kopp, Silvio Insana, Alfredo Antonini, Arthur Fiedler, Joseph Rosenstock, Paul Breisach, Walter Hendl and Thor Johnson. Both the latter will appear at Grant Park for the first time.

The Wednesday and Friday concerts will include full-length symphonies and other selections from the symphonic repertoire. Saturday and Sunday programs will include Mozart's Cosi Fan Tutte and Puccini's Tosca in concert form, an all-Wagner program, and Mascagni's Cavalleria Rusticana, the last sung by members of the Chicago Park District Opera Guild. The American premiere of Puccini's early Mass, recently discovered in Italy, will be sung on July 12 and 13 by 175 members of the Swedish Choral Club, and three male soloists under Mr. Antonini.

Among the soloists are: Eileen Farrell, Desiré Ligeti, Eugene List, Anne Bollinger, Herta Glaz, Adelaide Bishop, Ralph Herbert, Thomas Hayward, and Rudolf Petrak, all in return engagements. The newcomers are Abbey Simon, Frank Guarrera, Jeanne Grant, Norman Atkins, Frank Glazer, Camilla Wicks, Gold and Fizdale, Lilian Kallir, Esther Glazer, Wilma Spence. Chicago artists selected as soloists in the operas and other concerts include Winifred Heckman, Harold Brindell, Suzanne Malkiewicz, Willis Charkovsky, Fritz Siegal, Donald Gramm, Anita Jordan, Etta Moten, George Chapliski, Algerd Brazis, Ralph Nielsen, Lawrence Gray, Andrew Foldi, and five young members of the Chicago Park District Opera Guild, Suzanne Hamilton, Valdemar Saina, Miles E. Nekolny, Evelyn Reynolds, and Rena Gould. A chorus of Guild members will appear with soloists on the Rodgers and Hammerstein, and Cole Porter Nights and in Tosca. Walter L. Larsen is the manager for the series.

ISCM Concerts at Fullerton Hall

The last of this season's concerts of the International Society for Contemporary Music was given on May 4. Blythe Owen's Trio for oboe, clarinet and bassoon opened the program. Miss Owen has a flair for modern dissonance, and it seemed only that the full resources of the three instruments were not called upon. George Weber, in his Sonatina for the same combination of three instruments, shone in this respect; he is an excellent master of form and thoroughly at home in the modern idiom. Vladas Jakobenas played his own Rhapsodija for piano—a colorful fantasy with a Nordic tinge, which held the attention by its originality and well as by the fine pianism the composer displayed.

Charles T. Griffes' difficult sonata for piano, written in 1918, is almost contemporary in its use of atonal combinations, and deserves to be heard oftener. It was brilliantly performed by Miriam Wagner. Fine pieces by the late Karol Szymanowski—Tantris le Bouffon, and three mazurkas—were given model performances by Thaddeus Kozuch. Paul A. Pisk's Trio for woodwind instruments, played by the same artists as the previous trios, Jerry Sirucek, Walter Wollwage and John Raitt, started with impressive creative virtuosity but later lost in interest, so that the last movement seemed longer than it should have been. Mr. Pisk ought to overhaul this composition, for it has the makings of a good work.

Warfield in Local Recital Bow

The first Chicago recital by William Warfield, baritone, in Orchestra Hall on May 4, attracted a large audience which knew of his exploits elsewhere. The singer revealed a powerful voice of fine calibre, particularly in the bass range. His only operatic offering, Eri Tu from

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Harold Eisberg's Engagements

CHICAGO.—Harold Eisberg, one of Chicago's most prominent coach-accompanists, had recent recital appearances with Leslie Chabay, tenor of the Metropolitan Opera, in a concert tour of 12 dates covering six states; with Mack Harrell in a Twilight Concert at Orchestra Hall, and in Norman, Okla., and Oklahoma City; William Warfield, at La Crosse, Wis., and in Chicago for a banquet of State Supreme Court Judges; Martial Singher and Ann Ayars in joint concert at Akron, Ohio; and for Mr. Singher at Fergus Falls, Minn., and Milwaukee; Nan Merriman at Three Rivers, Mich., and Wauwatosa, Wis.; Thomas Heyward, Metropolitan Opera tenor, at Manitowoc and Eau Claire, Wis.; Donald Gramm, at Ripon College, Wis., and Orchestra Hall (Twilight Series); Carol Smith at Moorhead, Minn.; and Chicago engagements with Gerald Smith and Elise Marlin. Mr. Eisberg is a member of the Chicago Piano Trio, managed by Clarence Cramer. He is maintaining summer studios in Chicago.

Verdi's A Masked Ball, showed some faults in interpretation and vocal effects. His mezza-voce proved as remarkable as his full-voiced singing. Schubert's Todtengrabers Heimweh was the zenith of the entire concert. Otto Hertz gave expert support at the piano.

Chicago Business Men's Orchestra

On May 5, in Orchestra Hall, the Chicago Business Mens' Orchestra, George Dasch conducting, gave the final concert of its season, pragramming Weber's Euryanthe overture, Schumann's D minor symphony, incidental music from Bizet's L'Arlesienne and Wieniawski's Concerto for Violin in D minor. This ambitious and devoted group of players, which always presents interesting repertoire, and several soloists of first rank, had as its guest for the violin concerto, Mischa Mischakoff, former concertmaster of the Chicago Symphony, who gave a brilliant performance of Wieniawski's sparkling showpiece, and added, for the enthusiastic audience, the adagio from Bach's Third Suite for strings, and the prelude from the Partita in E major for unaccompanied violin. The orchestra's performance was sensitive, well thought out, and carefully prepared. H. B.

American Opera Society

The musical program of the American Opera Society's annual meeting at the Saddle and Cycle Club was given by Marilyn Snow Powell, lyric soprano, winner of the Society's Scholarship Award. Miss Snow, a pupil of Thomas Macburney, was adjudged the "best woman singer" in the 1951 Chicagoland Music Festival contest.

Paulist Choristers in Concert

The Paulist Choristers of Chicago, under the direction of their renowned leader, Father O'Malley, appeared in concert in Orchestra Hall on May 13. The program opened with Emitte Spiritum Tuum by Schuetky, and listed numbers by Vittoria, Palestrina, Byrd, Handl, and others, reaching a high point in Borowski's O Gloriosa Virginum, written especially for the choir. Stravinsky's Pater Noster and Ave Maria by Rachmaninoff brought the first part to a close. The second half opened with Tchaikovsky's Nightingale, after which came two Schumann songs. Le Sommeil de L'Enfant Jesus by Gévaert with Austin Garrels as soloist was followed by a group of three folksongs (French, Old Irish, English) and Kolyada by Rimsky-Korsakoff.

There were moments, as in Jacob's Marosa (Brother James' Air), when the grandeur of this choir was paramount, and others when the delicate fineness of balance was clearly appreciable. Father O'Malley always has complete musical discipline. He achieves in his choristers zeal and respect for choral music, accounting for the choir's many years of deserved acclaim. J. DEL.

Michaels Memorial Auditions Held

Winners in the preliminary auditions for the 1952 Michaels Memorial Music Award, held in Orchestra Hall May 12 and 13, are Margaret Barthel, pianist, of Minneapolis, graduate of the Philadelphia Conservatory of Music, who won the Naumberg Foundation Award in 1950; Sylvia Rosenberg, violinist, of New York, graduate of the Juilliard School of Music, and a pupil of Ivan Galamian and Louis Persinger; Diana Steiner, violinist, of Philadelphia, graduate of the Curtis Institute of Music, pupil of Efrem Zimbalist, who won the Naumburg Foundation Award in 1952. The first alternate is Elvina Truman, pianist, of Tulsa, Okla., an undergraduate at at the University of Tulsa. Final auditions will be held in Orchestra Hall, June 29, and this concert will be broadcast over MBS.

Raisa in Europe

Rosa Raisa sailed on June 4 on the SS Biancomano for Genoa, proceeding to Verona, where she will spend the summer in her villa with her daughter and family, and friends from America. Mme. Raisa will reopen her Chicago studios on Oct. 1.

Among the Artists

Herbert Renison, pianist, of the artist faculty of the Sherwood Music School, presented his annual recital in the school's Recital Hall, on Thursday evening, May 8. A large audience heard his program of Bach-Busoni, Beethoven (32 Variations, C minor), Chopin (Sonata, B minor), Debussy and Rachmaninoff.

Leo Heim was guest artist of the Cliff Dwellers Club recently when he was heard in a program of Bach, Schubert, Schumann, Chopin, and Debussy. Advanced pupils of Mr. Heim who appeared in American Conservatory recital on May 16, were Howard Beyer, George Harold Reese, Paul Parthun, Dolores Triner, Beth Shapuro, Eda Flosi, Roland Johnson, and Anthony Mostardo.

David Austin, of the American Conservatory voice faculty, presented John Downs, baritone, in solo recital on May 13. The representative program included an early Italian group, one of German Lieder, Vaughan Williams' Four Poems by Fredegon, French songs, and a closing group by American composers.

Sonia Sharnova leaves for Europe by plane June 15, to attend the Prades and Salzburg Festivals, and to visit Italy, where she will spend most of the summer.

Desire Defauw, following the close of the orchestra season in Montreal, flew to Buenos Aires to conduct four concerts with the Orquesta de Estado, then to Caracas where he conducted the Orquestra Symphonica Venezuela. Mr. Defauw will return to Montreal in early July to open the "Festival on the Mountain."

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Los Angeles Stages Modern Productions

By C. Sharpless Hickman

LOS ANGELES.—The performance of Honegger's symphonic psalm King David, by a symphony orchestra, the Roger Wagner Chorale and soloists under the baton of film composer Franz Waxman proved one of the most perfectly-integrated and inspiring offerings that the latter has sponsored annually under the name of the Los Angeles Music Festival. Co-sponsored by the National Conference of Christians and Jews, it is being followed by Bach's Passion according to St. John, to be given in All Saints' Episcopal Church of Beverly Hills.

The high-domed, dramatically-muraled, richly-decorated interior of the Wilshire Temple, with its superb acoustics and balconies for a chorus of Angels and the setting of the incantation of the Witch of Endor, proved a magnificent field for the equally rich-hued score and its twenty-eight dramatically contrasting episodes in the life of the Biblical monarch.

Richard Hale Is Narrator

Waxman was fortunate to have as narrator the distinguished bass-baritone and actor, Richard Hale, who filled this role at the first American performance in 1927 at the Worcester Festival. Never was there a flaw in timing, a lag in impetus, a poor fluctuation in dynamics or anything but the most beautiful and authoritative speaking tone.

The Roger Wagner Chorale sang with its accustomed perfection in enunciation, phrasing, solid projection and beauty of tone, and the superb orchestra were securely in Waxman's control at all times.

Soloists—all consistently excellent—included Peggy Bonini, Katherine Hilgenburg, William Olvis, Ann Shaw Price and Chet Allen. The latter, the boy star of Menotti's Amahl, was unfortunately placed before an unnecessary microphone; what one heard of his pure, sweet tone before it was turned on was most pleasing. None of the other soloists was cursed with this mechanical contrivance. One other jarring note was the overly-dramatic incantation of Virginia Christine in the speaking part of the Witch of Endor, in a performance which was otherwise filled with musical and dramatic dignity.

Opera by Zeisl Staged

Los Angeles City College's spring opera workshop production was the first staging of Eric Zeisl's musical setting of Georg Büchner's early 19th century story of the courts of minor mid-European principalities—Leonce and Lena. Originally written for radio presentation some 15 years ago to an adaptation by John Kafka, it proved a work difficult to classify as satire, musical comedy, pastiche, or opera. Stage director Vladimir Rosing chose to set it in *commedia dell'arte* style rather than in the realistic setting of a Vienna of Schubert's day, when Büchner wrote his play. In this guise it was reminiscent of portions of Strauss' Ariadne auf Naxos and Stravinsky's L'Histoire du Soldat—to cite but two works which leapt to mind in seeing this performance. The music itself is often melodically ingratiating, and orchestrated with a piquancy of imaginative artistry, but taken as a complete work it is uneven and often more than a little derivative of both Richard and Johann Strauss. Serge Krizman's costumes were excellent, as was the exquisite singing of Jo Ann Hagan, one of this area's most promising soprano talents, and the deft acting of Henry Reese. Adolph Heller conducted the excellent student orchestra with sensitivity.

U.S.C. Productions

Carl Ebert's U.S.C. production of Menotti's The Consul was given two extra performances at U.S.C. earlier this spring, moved on to a week's run at Philharmonic Auditorium and was later taken to San Francisco, where it received critical accolades equalling those it received here. Its added presentations necessitated postponement of the premiere staging of George Antheil's Volpone until next fall.

Bonelli Giving Vocal Seminar

SAN FRANCISCO.—Richard Bonelli has been engaged to conduct the annual advanced seminar for singers during the summer session, June 20 through Aug. 23, of the Music and Arts Institute of San Francisco. The baritone's class will meet three hours a day, five days a week for the eight weeks session, and will be open to professional singers, advanced students, teachers, accompanists and auditors. Successful completion of the seminar will carry with it up to seven semester hours of college credits. Members may also earn up to one hour additional credit through private lessons with Mr. Bonelli.

MTA of California to Meet

RIVERSIDE, CALIF.—The Music Teachers' Association of California will hold its 42nd annual convention here, June 30 to July 3. This year's meeting, in addition to the usual technical forums, will devote major attention to the significance of present musical composition to the teacher. Prominent contemporary composers from all parts of the country will be heard in conjunction with performances of their works.

Composers scheduled to appear in personal discussions will include Louise Talma, Radie Britain, Ernst Krenek, William Grant Still, Miklos Rosza, Adolph Weiss and Paul Pisk. Major works by each of the above and also by Halsey Stevens, Charles Griffes, Elliot Griffis, Arthur Carr, Henry Hadley, Ben Lees, Igor Stravinsky, Elfred Egizi, Wallace Berry, Poulenc, Hindemith, Prokofieff and others will be presented.

Performers include Charlotte Zelka, Del Purves, Nadia Reisenberg and Raymond Kendal, pianists; Leah and Shirley Effenbach, duo-pianists; Joachim Chasman, violinist; Bonnie Murray, Phyllis Althof, and Marvin Hayes, vocalists; The Bovard String Quartet, The Redlands Trio, The Lloyd Rathbun Woodwind Ensemble, and Irene Robertson, organist. Natalie Limonick, Howard Kasschau, Leonard Stein, Fay Frisch, Ralph Rush, Russel Squire and John Landis will participate in various material and discussion panels. Rosina Lhevinne and Purves-Smith will hold an open forum on pianoforte technic.

The four-day meeting will be directed by Ardella Schaub, president of the Music Teachers Association of California.

PACIFIC COAST NEWS

Murray Korda, violinist, gave a recital of classical and gypsy works on May 15 at the Wilshire Ebell Theatre, Los Angeles. Mr. Korda has just returned from a tour including 64 European appearances and extending into Africa and Asia. He made his debut in New York at the age of 15, and appeared on the Pacific Coast as soloist at the Carmel Bach Festival in 1948.

Marjorie Trammel, pianist, recently was soloist with the Kern County Philharmonic in Bakersfield, Calif., playing the Rachmaninoff Rhapsody for piano and orchestra. Miss Trammel was a winner of the Kern County Philharmonic Auditions in both harp and piano, and is at present a student of the Purves-Smith Studio in Los Angeles. She has studied harp with Nannette Black and Mildred Dilling.

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Portland Has Music Campaign

PORTLAND, ORE.—A Music for Portland Committee has been carrying on a campaign in this Oregon community for the passage of a municipal ordinance giving added support to the three leading musical organizations of the city—the Municipal Band, the Junior Symphony, and the Portland Symphony. Before the municipal balloting, the slogan went forth, "Vote 'Yes' for Music for Portland." The movement was backed by 14 organizations, among which were the AFM, Association of University Women, CIO, Grade Teachers Ass'n., High School Teachers Ass'n.; Junior Chamber of Commerce, Junior League; MTA of Portland District; Ore. Educational Ass'n.; State Federation of Music Clubs; Presidents' Council; local Council of Parents and Teachers; 65 Parent-Teachers' Ass'ns.; and the Progressive Teachers' group.

The committee, in a hard-hitting folder urging the needs of music, said very fairly that the city needed more park concerts, the Junior Symphony more facilities in its scholarship and training program, the Portland Symphony more assured financial support to avoid periodic crises. It contended that—just as the libraries of the country had been placed on a basis of public support a half century ago—the musical facilities need sums that would be guaranteed annually by appropriation to augment the gifts of a few liberal donors. It added, finally, that all financial policies involving public funds would be subject to review by the Tax Supervising and Conservation Commission.

Oregon Spring Events Attract

PORTLAND, ORE.—The Portland Junior Symphony orchestra completed its 28th season with a concert at the Civic Auditorium, Dr. Jacques Gershkovitch, after an absence of several months, again conducted. The soloist, David Campbell, honored for his 25th anniversary of association with the group, performed excellently the Tchaikovsky Concerto No. 1 for piano and orchestra. An artistic feature was the first performance in Portland of the Sinfonie Concertante in B flat major by Haydn, played by Catherine De Moss, concertmaster, Jane Taylor, cello, Lucille Grabovac, oboe, and Wayne De Mott, bassoon. Other programmed numbers were by Rossini, Bach-Stokowski, Glazounoff (Valse de Concert, first performance in Portland) and The Moldau by Smetana. The fine ensemble of young instrumentalists had been well trained under the leadership of Mr. Gershkovitch, and received an ovation.

Music Week in Oregon was fittingly observed by many concerts under sponsorship of various colleges and musical groups in and around Portland. At Hood River, the annual spring concert by the Hood River Symphony orchestra was given under the baton of Boris Sirpo. An intriguing program was presented. The American contralto, Jean Handzlik, was the featured soloist in a concert hearing of Monteverdi's Combattimento di Tancredi e Clorinda. The intelligent and gifted singer won much acclaim.

The Portland Monday Musical Club, as its contribution to National Music Week, presented its chorus, string and piano ensembles, at the Portland Art Museum.

Of great interest was the fifth annual spring music festival concert, by the Music Department of Lewis and Clark College, John Stark Evans, director, at the Civic Auditorium. A colorful and highly entertaining program was given by the College's Symphony Orchestra, Boris Sirpo, conductor; Symphonic Band, led by John Richards; Madrigal Singers, George Bishop, director; College Choir, under L. Stanley Glarum; and Men's Glee Club, with Allan Lehl, student director.

The 29th annual observance of National Music Week in Oregon was under auspices of the Oregon Federation of Music Clubs, Mrs. F. R. Hunter, president, Mrs. J. C. Holden, of Tellamook, was State Music Week chairman. Other colleges participating in concerts were the University of Portland, Reed College and Multnomah College, all of Portland.

ERNA E. HOEFS.

Phalen Tassie Features Contemporary Songs

SAN FRANCISCO.—Phalen Tassie, soprano and teacher of this city, has earned recognition in the major centers of the West Coast, and in the East in Boston, New Haven and other discerning musical communities, in her programs of contemporary American and English songs, as well as in the interpretation of Italian, French and German art songs and arias. Her repertoire of works by her own countrymen includes over 200 songs by Samuel Barber, Henry Cowell, Charles Ives, Paul Bowles, Otto Luening, Wendell Otey, John Edmunds, Paul Hindemith, John Duke, Ernst Bacon, David Diamond, Alexandre Tansman, Rebecca Clarke, Paul Nordoff, Virgil Thomson, Celius Dougherty, William Ames, Theodore Chanler, Paul Nordoff and John Sacco. Miss Tassie also heads a voice studio, artist-pupils from which include Nancy Cronburg, 1951 Atwater Kent winner.

ARIEL RUBSTEIN, director of the Portland School of Music.

Rubstein to Give Courses

PORTLAND, ORE.—Ariel Rubstein, director of the Portland School of Music, will hold a three weeks session for grade and high school children this summer, beginning June 17. An unusual feature will be that the children will be joined by their parents in discussions of problems confronting the student, teacher and parent. Mr. Rubstein has consented to hold these classes, which are already over-subscribed, despite his increasingly heavy summer activities with the open-air Portland Civic Opera, on urgent request of both music teachers and parents.

Carl Beecher, former dean of music at Northwestern University and now head of the composition department at Portland School of Music, will hold a special seminar for young composers. All the regular departments will open for the summer season on June 23 to give opportunity to students and teachers who cannot attend regular winter classes.

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"One of the best pianists of the young generation."—*N. Y. Times*

NYFMC Holds Biennial

The 1952 Biennial Convention of the New York Federation of Music Clubs, Mrs. A. Stuart Carpenter, president, was held in New York City on May 8, 9, 10.

The afternoon of the first day was taken up by registration, officers' reports and election board appointment. The evening brought a reception and musical program, with Thurston Johnson as master of ceremonies. Una Hadley, pianist, played in impressive fashion compositions by Dohnanyi, Griffes and Smetana. Burton's Sonatina for Flute and Piano was presented by John Wummer, flute, and Eldin Burton, piano. The Charles Pope Choristers were heard in choral numbers and arrangements by Davies, Simeone, Dett, Pope, Mead, Wilhousky and O'Hara. Walter Ducloux, Chief of Music Service, International Program Division, gave an address on Music on the Voice of America.

Friday morning's session included a business meeting, a community "sing" led by Geoffrey O'Hara, and musical programs by the Flushing Community Choral (Edith Baxter Harper, director) and the playing of the Scaramouche Suite of Milhaud for two pianos by Elspeth Leonard and Marion Comstock. The afternoon was given over to sightseeing.

The annual banquet was held in the evening, with H. W. Heinsheimer, of Music Clubs Magazine, as master of ceremonies. Mrs. Ada Holding Miller, National President, was among the guests of honor. The program consisted of a panel on American Music and the Radio, with contributions by Peter H. Adler, Oliver Daniel, John Grogan, Quaintance Eaton and Herman Neuman. A group of piano solos were played by Claudette Sorel, and a group of vocal solos were sung by Beatrice Krebs.

Saturday was "Junior Day," with Edward French, State Junior Counselor, presiding at the morning session. Music was furnished by the Junior Choir from the First Presbyterian Church of Smithtown (Doris Y. Gardner, director); the Gumdrop String Quartet; Roberta Berk and Marie Tyler of the Mozart Student Club, Jerome Schulman, the B Sharp Minors, the Ruth Harsha Carolers, and the Gumdrop Chamber Music Club; Alan Mandel and Lorain Laytin. Mrs. Merle Montgomery, State Chairman of Education, gave an address on Can Work Be Fun?

The Saturday afternoon musical program, entitled Fun With Music, was presided over by Dorothy White, and consisted of musical contributions by Stephen Sidel and Ellen Rubinstein, and Nancy Dunetz, Mary Lee Midgette, violinists; Louise Ginsberg, cellist; Emily Franz, violist, and Dorothy White, pianist. The program concluded with an Ohlson playlet, The Mighty Lion and Little Mouse Fable.

The following state officers were re-elected for the ensuing year: president, Mrs. A. Stuart Carpenter, Salamanca: first vice-president, Mrs. Ruth Chandler May, New York City: second vice-president, Mrs. Jessie Nash Stover, Utica: third vice-president, Mrs. Edward French, Albany; corresponding secretary, Mr. Gordon Baitz, Buffalo: recording secretary, Mrs. Harry C. Schroeder, Brooklyn: treasurer, Mrs. Edward H. Neary, Port Washington. One new member was elected to the Board of Directors, Mrs. Gladys Mathew.

Montemezzi Passes in Verona

ITALO MONTEMEZZI, 76, noted opera composer, died in Verona, Italy, on May 15. Famed for his L'Amore dei Tre Re, a setting of the drama by Sem Benelli, which had its premiere at La Scala in April, 1913, and was given at the Metropolitan Opera the same year, he thus contributed one of the outstanding operas in the modern repertoire.

Montemezzi was born in Vigasio and studied piano as a child, but was trained as an engineer at a technical school in Verona. When he was sent to continue these studies in Milan, he determined to transfer his interest to music and entered the Conservatory there after being twice rejected. He was graduated with a diploma in composition in 1900. His first opera, Giovanni Gallurese, was produced in 1905 at Turin, but did not have its American premiere until 1924 at the Metropolitan, when it had only moderate success. A third work given at the Metropolitan was La Notte di Zoraima, a one-act score heard in 1931, which also failed to remain in the repertoire. Other operas were Hellera, La Nave, and L'Incantesimo, which he led over NBC in 1943.

The composer in 1921 married Katherine Leith of New York, a pianist, and he made many visits to this country, living here during part of World War II and the years immediately after. In 1924 the Metropolitan Opera directors and management presented him with a silver wreath. In 1950, while living in Beverly Hills, Cal., he received the decoration, Star of Italian Solidarity, from the Italian Government, for musical achievement on his 75th birthday. Montemezzi also appeared as guest conductor of his L'Amore dei Tre Re in this country, including its world premiere over the radio for NBC in 1943. His compositions in forms other than opera include a cantata, Il Cantico dei Cantici, and a symphonic poem, Paolo and Francesca.

WILLIAM WIEMANN, 50, publisher, died in New York on May 15. Born in this city, he was for some years a member of the Edward B. Marks Music Corporation staff, of which he became general manager. In 1939 he was appointed operation head of the Standard and Educational Departments of Music Publishers Holding Corporation, a subsidiary of Warner Bros., and the largest music publishing firm in the country, which he reorganized and developed. He is survived by his wife, Tina.

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NEWS IN BRIEF

A concert of recorded works by Swedish composers was given at the New York Public Library on May 21; heard were the Symphony in G minor by Franz Berwald, a Serenade for String Orchestra by Dag Wiren, and The Watchman's Songs by Lars-Erik Larsson, the last sung by Bernhard Soennerstadt with the Stockholm Radio Orchestra under Tor Mann. . . .

Leonard Pennario is now on a tour of France, England, The Netherlands, Sweden and Italy in recital and as soloist with orchestra. The pianist also will record in Paris. He returns home to play in the Hollywood Bowl under William Steinberg on Aug. 21.

Marjorie Capo, mezzo-soprano, will appear on June 3 at Carnegie Recital Hall with the Composers Group of New York City, featuring the works of contemporary American Composers. Miss Capo will sing four songs by Robert E. Allen.

Siegfried Laudau conducted a concert by the "Y" Choral Society on May 18 at the YM and YWHA. The evening included Parts I and II of Haydn's The Creation.

The Glee Club of the Thorpe Secretarial School gave its annual concert on May 9 at St. Patrick's Cathedral High School Auditorium. The club's director, Marienka Michna, acted as pianist-conductor, and offered two Chopin solos. There was an audience of 700.

Akeo Watanabe,, conductor of the Tokyo Philharmonic Orchestra appeared as guest leader of the orchestra of the New York High School of Performing Arts on May 19, in a concert marking the signing of the U. S.-Japan Peace Treaty.

The program was given in reciprocation of an invitation extended to Dr. Julius Grossman, chairman of the music department of the school (while in Japan as director of the 33rd Infantry Division Band) to conduct the Osaka Symphony in a nationwide broadcast.

Howard Lebow, 16, pianist, and Frank Narucki, 17, clarinetist, were named winners of the $500 scholarships for study at the Juilliard School of Music in the 15th annual auditions of the Musical Art Club of Hudson County, N. J. Rosemary Gonnella, 16, soprano, was given a gold medal for general excellence. The three appeared in the club's annual concert in Henry Snyder High School, Jersey City, on May 28.

Resigns Columbia Mgt. Post

Dorle Jarmel Soria, head of the publicity department of Columbia Artists Management, has resigned from the post she has held for many years. She will continue, however, her work as publicity director for the Philharmonic-Symphony Society. Mrs. Soria is also vice-president of Cetra-Soria Records, of which her husband, Dario Soria, is president.

Freed Leads Benefit Concert

Isadore Freed conducted the United Temple Chorus in the High School Auditorium at Lawrence, N. Y., on May 13 in a benefit concert for the music library of the Hebrew University in Jerusalem. The program featured the world premiere of Darius Milhaud's Cantata From the Proverbs, for women's chorus, harp, oboe and cello, the work chosen for the Ernest Bloch Award Commission for 1951. Instrumental soloists were Lucille Lawrence, harp, Melvin Berman, oboe, and David Freed, cello.

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Vocal Success Factors Told by Coast Teacher

"The biggest single factor in becoming a singer is—Wish, Desire, Urge, Want," says Nathan Stewart, voice teacher of Los Angeles, vocal mentor of George London, bass-baritone of the Metropolitan Opera. "Call the quality what you will, it's still the same thing: an all encompassing urge to become a singer, no matter what the odds."

NATHAN STEWART

Although the desire to sing is put first, the California maestro supplements it with the injunction: "You have to have a voice, of course. You can't play the violin unless you have a fiddle in your hands, and you can't sing without a decent set of vocal cords in your throat. But forget the idea of a singer having a 'natural voice.' There is no such thing. A singer spends years learning how to sing 'naturally,' and it just takes good, old-fashioned work."

Mr. Stewart lists several other ingredients in his recipe for a successful singer. "These include an excellent physique; enough money for lean times; some acting ability; determination and lack of self-consciousness so strong that it can be summed up in the expression 'colossal gall'; and, last but very important, personality appeal, the undeniable warmth and *joie de vivre* that is 'catching' to an audience."

All are important. Each, however, can be lacking to some extent, he believes, except the first. If the urge is lost, so is the career.

"I remember when George London first started with me in 1938," Mr. Stewart says. "He was a big, shaggy-haired kid going to Los Angeles City College, and the only thing he wanted to do was sing. He'd cut classes to come over and vocalize when we were trying to have dinner." This vital urge was a determining factor in his successful career as well as expert training.

Now, Mr. Stewart has two more singers in his studio that he predicts will go to the top in the near future. One is soprano Melba Cherniavsky, the other, John Lombardi, baritone. Miss Cherniavsky came to Mr. Stewart in a somewhat roundabout way. She left her home in Los Angeles to study in Europe, where she met George London. After asking his advice on a teacher, she immediately returned to California to tutor with Mr. Stewart, making a round trip of 12,000 miles in the process. Mr. Lombardi had been singing on the West Coast and as far east as Texas in opera and concert. Among others who have studied with Mr. Stewart are Ginny Simms, Larry Parks, Betty Garrett and Mario Lanza.

WNYC Premieres Wohl Symphony

WNYC, in cooperation with SESAC Inc., on May 18 gave the American premiere of the Symphony No. 1 by Jehuda Wohl, Israeli composer. It was said to be the first time that an Israeli composer was represented by a full length symphony in America. The New Chamber Music Society Orchestra, Paul Wolfe conducting, performed the work. David Randolph broadcast comments.

Mr. Wohl, a resident of Israel since 1933, but born in Berlin, emulates a style characteristic of the Mediterranean, but the greater portion of his score reveals influences of Hindemith and other European symphonists. As its greatest asset, the work has unpretentiousness and a wholesome sense of melody, in conjunction with a lively rhythmic feeling, expressed in the allegro of the first movement and the hora rhythm of the closing section. These make up for some rather pompous spots in which a tendency to be pathetic brings the music to the verge of theatricality. The performance was excellent. Conductor and orchestra deserved a great share in the success of the premiere. H. W. L.

Bolvig and Turner in Benefit

Doris Hevener Bolvig, pianist, and Lawrence Turner, bass-baritone, joined in a benefit concert for Gould Farm of Great Barrington, Mass., on May 18 at Carl Fischer Hall. Mr. Turner made his accustomed pleasing impression in Wagner and Mozart arias, and songs by Morgan, Purcell, Malotte, Schumann, Ferrari and Logan, closing with a light-opera assortment from Show Boat, Song of Norway, South Pacific and New Moon. The keyboard gifts of Miss Bolvig were ably set forth in a Chopin group climaxed by the Grande Valse Brillante, and six MacDowell pieces, including Of Br'er Rabbit, To the Sea and Czardas, op. 24. A capacity audience demanded several encores. M. L. S.

Phi Mu Alpha to Meet

CINCINNATI.—The 32nd national convention of Phi Mu Alpha Sinfonia, national music fraternity, will be held July 10-12 at the Netherland Plaza Hotel here. An extensive program is planned by Archie Jones, president; Bill Pfeiffer, general chairman, and the convention committee. Highlights include addresses and music performances by Dr. Earl V. Moore, Dr. Russell Morgan, Dr. Howard Hanson, Dr. Thor Johnson, Dr. Sigmund Spaeth and Dr. Harry Wilson. A new feature will be a performance by a symphony orchestra made up of attending fraternity members and conducted by Dr. Thor Johnson, conductor of the Cincinnati Symphony Orchestra. Also scheduled is a training school for chapter officers, designed to discuss bookkeeping and correspondence, headed by Frank W. Hill of Iowa State Teachers College. The convention will open with a meeting of province governors and the executive committee on Thursday morning, and conclude at noon on Sunday with installation of the newly elected national officers. Friday evening, the Sinfonians will attend the Cincinnati Summer Opera, and Saturday has been designated as "Alumni Day," with the convention banquet Saturday night. On an NBC broadcast, public announcement will be made of the award of the Charles E. Lutton Memorial Award to the "Man of Music of the Year."

Red Rocks Festival Planned

DENVER, COLO.—The Red Rocks natural amphitheatre will be the scene of the sixth annual music festival, offering six concerts between July 3 and Aug. 8. The Denver Symphony Orchestra will again provide the programs under the baton of Saul Caston. Lily Pons will make her first appearance as soloist in the series. Jeanette MacDonald, the Philharmonic Piano Quartet, Ballet Theatre, Herbert and "Met" nights are features.

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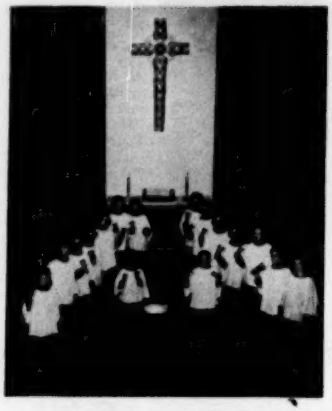
Chapel of the Reformed Faith Dedicated at Brick Church

The beautiful new Chapel of the Reformed Faith at The Brick Presbyterian Church, New York, which was dedicated on May 25, marks the end of the church's building program begun in 1940, when The Brick Church moved from its old location at 37th Street and Fifth Avenue.

The design of the new structure, on the north side of the church, is simple; the materials are rich. It is patterned after the Chamber of Deputies at Virginia's Colonial capital in Williamsburg. The floor is of Virginia green stone. The decorations symbolize the history of the Reformed Church in Christianity.

Upon entering the chapel, the eye is directed to the great Celtic Cross, its design dating from the 6th century, with a deep blue velvet dossal behind it, and the Communion Table and Open Bible before it. Down the steps of the Chancel, at the crossing, is a mosaic of the rising sun and round crest of the Reformation city of Geneva, surrounded by the shields of the four Swiss cantons.

Coming down the center aisle, one sees, in their order, mosaics of the Church of Scotland, then the crest of the Presbyterian Church of England, and at the foot of the Cross the crest of the Presbyterian Church in the United States of America. At the right arm of the Cross is the mosaic crest of the Church of Holland and at the left, the crest of the Huguenots, the Reformed Church of France. Under the left arm of the Cross are indicated the crests of the Reformed Churches of Italy, Hungary and Moravia, while under the right arm are the crests of the Reformed Churches of Germany, and the Presbyterian Churches of Ireland and Wales. Today, there are 43,000,000 communicants in churches of the Reformed Faith.



CHAPEL OF THE REFORMED FAITH, with The Brick Church bell ringers at the Chancel.

Participating in the dedication ceremonies was the youthful group of Brick Church bell ringers, drawn from the youth choir. The fifteen or more members range in age from nine to fifteen years. Under the skillful and patient direction of Mrs. Doris Watson, the group has already become well known and is accomplishing its share of pioneering in bringing into a twentieth century atmosphere this charming custom of ancient origin and importance.

Premiere of Oratorio Judith

At the 12th annual music festival of Temple Emanuel, Worcester, Mass., May 23, the American premiere of Mozart's oratorio Judith was given, with David D. Kaplan conducting. The work utilizes a narrator, soloists, chorus, orchestra and organ. Janet Sobel was the narrator, Mabel Anderson-Pearson and Marianne Adler the soloists, and Shirley Collins was at the organ.

Virgil Fox in Recital

Virgil Fox, organist at Riverside Church, New York, was presented by the New York Chapter of the American Guild of Organists at the American Academy of Arts and Letters, New York, on the evening of May 12. Mr. Fox played with artistic effectiveness compositions by Bach, Corelli, Brahms, Reubke, Vierne, Langlais and Reger.

Summer Session at Pius X School

Announcement is made by the Manhattanville College of the Sacred Heart, Convent Ave. and 133rd St., New York, of the 36th summer session of the Pius X School of Liturgical Music. Mother J. Morgan is the director. This will be the last summer session to be held on the Convent Avenue campus, as the college moves to its new 250-acre site in Purchase, Westchester County, at the end of the summer. Registration days for students will be June 27, 9.00 to 4.00; for resident students June 28, 9.00 to 4.00. Classes will begin Monday, June 30, and end on Friday, Aug. 8.

Choir and Organ Notes

Dr. William N. McKie, organist and choirmaster of Westminster Abbey, London, gave an interesting organ recital on April 29 at the Cathedral of St. John the Divine, New York. His program included works of his predecessors at Westminster—Purcell, Gibbons and Blow, also music of Bach, Franck and Parry. . . . The Sacred Service of Ernest Bloch was given at Central Synagogue, New York, on May 3. The work was performed by Frederick Lechner, baritone, and the augmented choir of Central Synagogue; Lazar Weiner conducted and Alexander D. Richardson was at the organ. . . . The Welch Chorale gave a four-Sunday Festival of Renaissance Music during May at St. Philip Neri Church, Bronx, N. Y. The programs included Masses and Motets of Vittoria and Palestrina.

A symphonic concert was given under the auspices of the Diocese of the Armenian Church, at Hunter College Assembly Hall, New York, on May 4. The well-known Armenian composer and conductor, H. Berberian, from the Middle East, directed the program, which consisted largely of his compositions.

MUSIC FOR THE CHOIR LOFT

For Mixed Chorus

MAGNIFICAT in C, by Johann Pachelbel. C. C. Birchard & Co., Boston, Mass. $1. A stirring and vital work for soli and chorus of sop. I and II, alto, tenor and bass, 4 trumpets, tympani, strings, bassoon and continuo. Edited, and the orchestral accomp. arranged for organ by Henry Woodward, from Tenbury Ms. No. 1311. Text from the Book of Common Prayer. The Magnificat is divided into 13 parts. Editor's notes give schedule of instruments required—both for the modern adaptation and for original scoring. Performance time, 21-23 minutes. Normal vocal tessitura.

A PSALM OF DAVID, by Norman Dello Joio. Carl Fischer, Inc., New York. $2. An interesting and at times an intense musical work for chorus of mixed voices (SATB) and piano, or brass, also strings and percussion. Excellent modern treatment of moods ranging from entreaty to exultation. Built around the phrase "Miserere mei, Deus." Consists of Introduction, Parts I, II, III. Latin text from the Vulgate; English text adapted from King James Version by Nathaniel Pratt. Generally, normal vocal tessitura. 72 pages. Perf. time, 27 minutes.

THE 13TH PSALM, by Jean Berger. J. Fischer & Bro., New York. 25c. A substantial and tuneful anthem for 4-part (SATB) mixed chorus, to be sung a cappella. Scriptural text built around the words "O Lord, how long wilt Thou forget me?" No soli. Changing moods of striking contrasts well handled. Singing tessitura normal. Suitable for general service. 11 pages.

WHY ART THOU CAST DOWN?, by Joseph W. Clokey. J. Fischer & Bro., New York. 15c. An unusual anthem, harmonically interesting, for SATB, from "The Divine Commission," with text based on Psalm 42. Starts in quiet fashion with unison alto and bass forces. Organ or piano accomp. Employs frequently double parts on soprano section. Fine chordal ending. Vocal tessitura normal. Suitable for general or communion service. 6 pages.

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MUSICAL JOTTINGS

Mayor Impellitteri of N. Y. proclaimed June 2 to 6 "Stadium Concerts Week."...

Mrs. Simon Guggenheim, president of the John Simon Guggenheim Foundation, has been chosen by the National Institute of Arts and Letters to receive its Award for Distinguished Service to the Arts. . . . The G. I. Symphony Orchestra of New York will make its debut next season in a series of concerts under **Yasha Fishberg,** musical director. . . .

Tenth year of the Koussevitzky Music Foundation will be marked by special programs, beginning June 4 with memorial broadcasts on the first anniversary of **Koussevitzky's** death. . . .

Establishing a record in voice prizes, the **Minna Kaufman Ruud** Foundation Award, valued at about $25,000 and including all provision up to an opera debut, was made to **Lillian Miskavich,** 19, of Worcester, Mass., a sophomore in Indiana University School of Music and a pupil of **Anna Kaskas.** . . . **Eugene Ormandy** will conduct orchestras this summer in festivals at Helsinki and Lucerne, also with the Radio Symphonies of Oslo and Copenhagen, returning to U. S. in September. . . . Three composers winning $1,000 grants each from the National Institute of Arts and Letters are **Robert Kurka, John Lessard** and **Howard Swanson.** . . . **Zoltan Kodaly** has been awarded the $1,000 **Kossuth** Prize by the Hungarian Government. . . . Two weeks will be spent by **Leopold Stokowski** as a teacher at the University of Illinois next fall. . . . **Chet Allen,** boy singer, who made a hit in **Menotti's** Amahl and the Night Visitors, and a member of the Columbus Boychoir, has been signed for a $1,000 per week film contract with Universal International. . . . According to a UP dispatch from Brussels, **Lamar Crowson,** 25-year-old pianist from Tampa, Fla., while competing in the **Queen Elisabeth** Contest, continued with the test despite the fact that a small fire was discovered in the basement of the Conservatory, where the jury was sitting. . . .

The 50th anniversary of **Debussy's** Pelléas et Mélisande was celebrated at the Paris Opéra-Comique, with two members of the original cast of 1902, **Jean Périer** and **Felix Veuille,** in the audience. . . . Crossing the Atlantic to conduct at the Paris Exposition of the Arts, **Pierre Monteux** conducted 30 members of the Boston Symphony in a ship's concert on the Ile de France, performing **Mozart's** Eine Kleine Nachtmusik and a **Haydn** Symphony. . . . The Theatre Guild is reported interested in an English language production of **Rossini's** Barber of Seville. . . . **Irma Cooper,** young American soprano, now singing in concerts abroad, has been engaged for opera and operetta in Wuerzburg, Germany. . . .

The National Symphony Orchestra is conducting a contest with $100 award for the amateur or professional artists in any part of the U. S. submitting the most suitable cover design for its 1952-3 program; entries to be received before Aug. 1, 1952, at the Symphony's offices, 1727 K. St., N. W., Washington, D. C. . . .

Richard Tucker, "Met" tenor, has been awarded a citation by the National Father's Day Committee for 1952 "in recognition of outstanding public service in the field of Father-Child Relationships"—he has three sons, Barry, 13; David, 10, and Henry, 6. . . .

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NEW PUBLICATIONS IN REVIEW

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

AU TOMBEAU DE RACHMANINOFF, by Vladimir Drozdoff, $1. This short suite shows a feeling for the rich tonal colorings of the piano and an appreciation of the sonority and singing melody of the music of Rachmaninoff. The 3 pieces are Dies Irae, Epitaphe, and Psaimodie du Printemps. For the recitalist; at least grade 6. TOY CONCERTO, by Erich Katz, $2. Scored for a trio of either recorders or woodwinds, percussion and toy piano. Three miniature movements, some 6 minutes in all, written in delightful character, and with a minimum of technical demands. Omega Music Edition, New York.

TROIS PIECES NOCTURNES, and QUATRE PASTORALES, by Marcel Mihalovici, $1.75 per set. These pieces have a charm and grace, and are written with a light delicacy which requires an equal lightness from the fingers of the player. Recalling the style of "Les Six," these short works have the piquant harmony, sense of poetry and rather dry melody of that group of composers. For the recitalist. Heugel et Cie, Paris.

CLOWNING and DANCING ON THE TIGHTROPE, by Martha Beck, 30c each. Two good teaching pieces for grade 2, each with rhythmic punch and sprightly melody. Staccatos and slurred notes are study features. Oliver Ditson Co., Bryn Mawr, Pa.

THE YOUNG PIANIST, by Hilde B. Kreutzer, 75c. The earliest material for piano, which will be of interest especially to younger beginners. Familiar folksongs are used, with little pieces, in orderly progression. Brodt Music Co., Charlotte, N. C.

For Piano

PRELUDIO Y TOCCATA, by Andres Sas, 85c. An interesting and arresting example of music from South America. The prelude is built on Peruvian melodies and is like a recitative, while the toccata has a light melody supported by a rippling accompaniment. Not very difficult, but worthy of the attention of a recitalist, and musically simple enough to be liked on first hearing. Southern Music Pub. Co., Inc., N. Y.

NOCTURNE, by Elliot Griffis. This four page poem with its romantic melody and impressionistic chords will please the grade 5 player. It is written with a maturity of style and takes advantage of the singing quality of the piano and possible pedal effects. D. L. Schroeder, Flushing, N. Y.

NIGHT WANDERER, by Sarah L. Dittenhaver, 40c. A fantasy for grade 2, best for an older pupil. A program seems suggested by the staccato notes and effective chromatic changes, and the music holds interest throughout. Clayton F. Summy Co.

For Two Pianos

GRANADA, by Agustin Lara, $1.50. A flashy, bright piece for group end or encore, which uses the Latin rhythmic idioms and kindred suggestive melodies to advantage. While not excessively difficult, the means employed make the instruments ring brilliantly in a fine "fun" piece. Southern Music Publishing Co., Inc., N. Y.

Down Publishers' Row

The first American hearing of Adriano Banchiere's (c 1565-1634) madrigal comedy, Festino, was given on May 20 by the Queens College Vocal Ensemble, under Dr. Edward Lowinsky, in the student lounge of the college. . . . Méhul's opera Joseph was sung in concert form at Hollywood High School on May 23 under the baton of Roger Wagner and the auspices of the Los Angeles Bureau of Music, with local soloists and youth choruses participating. . . . Jehuda Wohl's First Symphony, composed in Israel, was given its U. S. premiere by the New Chamber Music Society Orchestra, under Paul C. Wolfe, in a WNYC broadcast on May 18. . . . Gail Kubik, who recently won the Pulitzer Prize, is delivering three lectures on American film music under the sponsorship of the Santa Cecilia Academy in the theatre of the American Embassy in Rome. . . . A program of Israeli chamber music was given at the New York Public Library, among its features being a String Quartet by Joseph Kaminski. . . . A concert of percussion music by contemporary composers took place at the Museum of Modern Art. . . . Alex Wilder's short opera, The Lowland Sea, with libretto by Arnold Sundgaard, had its premiere at Brooklyn College on May 10, by the Light Opera Guild of that institution, on a triple bill with Menotti's The Telephone and Offenbach's R. S. V. P. . . .

Music Publishers Holding Corp. has appointed J. Tatian Roach as director of the Standard and Educational Departments; Carl Kritner as general sales manager; and Murray Moskowitz as assistant to Mr. Roach, in addition to continuing as production manager. . . .

Henri Elkan, past president of Elkan-Vogel Co., Inc., music publishers, has resigned as of May 2 and severed all affiliation with the firm. He has also resigned from various conducting duties in Philadelphia and will leave to take up musical interests in Hollywood. The new officers of Elkan-Vogel Co., Inc., are: Adolph Vogel, president; Bernard A. Kohn, vice-president and treasurer; William R. Reynolds, secretary; and John W. Vogel, assistant secretary.

Elkan-Vogel Co., Inc., announce appointment of Vincent Persichetti, composer, as music editor. Mr. Persichetti will continue as a faculty member of the Juilliard School of Music and the Philadelphia Conservatory of Music. . . .

The Fall of the House of Usher, opera in two acts by Morris Hutchins Ruger, with libretto by Francis Millington after Poe's story, will be given its world premiere next fall under the auspices of Los Angeles Conservatory of Music and Arts.

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SECURE MEMORY

The following letter is one of many relating to problems of memorizing musical works:

"During the past season I have had monthly recitals for a group of rather advanced pupils, who had had some difficulty with their memorization.

"All but two have gained a sense of security, but these two continue to forget and as yet have not played one selection through without forgetting. One stops suddenly and after a few seconds leaves the piano; the other is able to remember some phrases and completes her performance after either leaving out or repeating several parts. Have you suggestions for these two? K. B., IND."

There can be many reasons for forgetting such as these two experience. It would be well for them to review the memory processes. The special musical memories may be classified as auditory, motor, visual, and intellectual. Most pupils are inclined to use one of, or a combination of, the first three. The last—intellectual—is often neglected but it is the one that gives final security.

Begin with the simple elements of key, meter and rhythm, then formal and harmonic analysis. Have the pupil play each hand alone; seldom can a pupil play the left hand part from memory.

Be sure of the very first note or chords; have a clear vision of the first phrase, the transition from phrase to phrase, the modulations and all alterations. In fact, every small detail must be stressed.

Then the composition must be thought of as a whole, and played with only the beauty of performance in mind. After a smooth performance is attained, a rememorizing process must ensue. Go back to practicing in sections, working on parts, returning to "hands alone" memory work and all of the first approaches.

It has been said that all repertoire must go through at least three memorizations. This should bring about security at all times. Memorizing a composition is only attaining a complete and thorough understanding of the work.

With most pupils who forget their numbers in recitals or anywhere, there is nothing wrong with their memories; it is simply a case of not knowing—thoroughly knowing—the composition they are trying to perform.

Talented Parent

Is it advisable to have a talented parent help the young daughter during the practice periods? P. D., TEX.

A talented parent may be very helpful in some ways, but if he or she has not had pedagogical and psychological training for teaching younger children, the help is likely to be at cross-purposes with your instruction. The parent may be urged to listen to the daughter play her repertoire and offer musical suggestions; but there should be no interruption in the basic training.

A New Piece

Should the teacher always play a new piece for the pupil of earlier grades? Should the pupil have any voice in choosing his repertoire? M. T., S. C.

Occasionally it is well to play a new piece for the pupil, but this should not always be done. It is more helpful for the pupil to play it after he has studied it for a few weeks.

Pupils generally choose repertoire much too difficult for themselves. It is well for the teacher, once or twice a season, to play two or three solos and let pupils choose one.

Damp Hands

A pupil of about nine years of age has trouble with perspiring hands. It is almost impossible for her to play through a short piece or two octave scales, as her hands become so slippery that she has no control. I have spoken with her mother, but the condition has remained. Is there anything I can do?

G. H., MINN.

This condition is no doubt due to a nervous problem and should be given attention by her family. There is little you can do since you have spoken with the mother. However, I should again mention it to her and in the meantime have a box of talcum powder near your piano. At the beginning of the lesson put some on your hands and offer some to this pupil. This may relieve the situation.

Manhattan School Commencement

The Manhattan School of Music held commencement exercises for the classes of 1952 on May 23. Dr. Janet D. Schenck, director, delivered the commencement address to the graduating class. She was assisted in awarding the diplomas and degrees by Dr. John W. Knedler, Jr., of New York University and the Manhattan School of Music. Students from many states, China, Korea, Hawaii, South Africa, Norway and Israel, participated in the awarding of the degrees. The musical portion of the program featured performances of the Beethoven 4th Piano Concerto, the Ravel Trio and an aria from Mozart's Don Giovanni. The artists were of the graduating class.

Phila. Conservatory Graduation

PHILADELPHIA. — The Philadelphia Conservatory of Music closed its 75th year with concert and commencement exercises in the Bellevue-Stratford ballroom on May 22. Dr. William Schuman, president of the Juilliard School of Music, New York, was awarded the honorary degree of Doctor of Music, and made the address. Dr. William Ezerman, president of the Philadelphia Conservatory, presented diplomas and degrees. The program featured the Conservatory Orchestra, Boris Koutzen conductor; the Conservatory Chorus, directed by Allison R. Drake; John Palmer, cello; Janet Spicer, violin; George Reeves, pianist; Jack Maxin, organist, and Gertrude Jalbuena and Charles Zeiders, accompanists.

Adele Lauth Presents Students

Adele Dorothy Lauth presented ten young piano students, assisted by a string quartet, in a program on May 25. Miss Lauth is a teacher of piano, theory, harmony and composition in Los Angeles.

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Up and Down the Guild Keyboard

HERBERT ROGERS tied in first place in artist division of Guild Recording Competition, receiving $375, being entered by Rosina Lhevinne of Juilliard School of Music. Mr. Rogers is from Wichita Falls, Texas, and has studied with Dr. Paul Van Katwijk, Olga Samaroff, Rosalyn Tureck and Sascha Gorodnitzki. He has played eight times with orchestra, including the Dallas and Houston Symphonies; won two competitions to play with the Juilliard Symphony, and has held a scholarship at Juilliard School of Music since 1947.

By Grace White

Summer courses are being given by the following Guild members:

Clarence Adler, Lake Placid, N. Y.

Hans Barth, Mars Hills, N. C., and New York.

Ernesto Berumen, New York.

Florence Fender Binkley, Oklahoma City, and Brevard, N. C.

May Etts, New York.

Carl Friedberg, Detroit, and New York.

Bernice Frost, New York and Utah.

Edwin Hughes, Columbia, S. C., and New York.

Isabel Hutcheson, Dallas.

Russell Lanning, New York.

Rosina Lhevinne, Los Angeles.

George MacNabb, Rochester, N. Y.

Richard McClanahan, New York.

Alfred Mirovitch, New York.

Helen and Boyd Ringo, Tulsa.

Leo Podolsky, Chicago, Detroit, Minneapolis, Amarillo, and Salzburg, Austria.

Luisa Stojowski, New York.

Arthur Warwick, New York.

Helena Zurstadt, Baltimore, and many more. Those listed above sent announcements in time to be listed.

Competition in Syracuse

Dr. Bernice Frost, of Juilliard School, New York, and Dr. Raymond Wilson of Eastman School, Rochester, were engaged by the Central New York Association of Music Teachers to judge their annual competition in Syracuse. They chose three students to whom cash awards were given. Mrs. Ruth Plumb is president and Mae Staley was hostess to Dr. Frost at luncheon. Anna Olmstead, director of the Syracuse Museum, where the competition was held, entertained at dinner for the judges. Miss Frost goes next to New Haven, where for the eleventh consecutive year she will conduct special auditions for the Sisters of the Holy Ghost.

National Symphony Plays New Work

The National Symphony in Washington, D. C., Howard Mitchell conducting, gave the first performance of La Salle Spier's Suite Eulogistic. Three Washington critics, Glenn Dillard Gunn, Elena de Sayn, and Paul Hume acclaimed the work in their columns. Mr. Spier is skillful in orchestration and future performances of his works by other orchestras are expected.

Guild News

In early spring George MacNabb of the Eastman School gave eight lectures in a four-day-session for the Piano Teachers' Forum of Grand Rapids. Harold Weiss and George MacNabb gave a two-piano recital at Kilbourne Hall in Rochester.

Doris Frerichs played the Symphonic Variations of César Franck with the Gotham Orchestra at Town Hall, Milton Rosenstock conducting.

Mrs. Mary F. Ades, chairman of the Albany chapter of the Guild since its inception, is moving to Brightwaters, Long Island. For seventeen years Mrs. Ades has been organist and director at Trinity Methodist Church, Albany, and glowing tribute has been paid her by the congregation. Her son is an arranger for Fred Waring.

Luisa Stojowski, pianist, and Thaddeus Brys, cellist, gave the Sigismond Stojowski Memorial Program on WNYC April 30. . . . Josephine Caruso, pupil of Edwin Hughes, gave a complete piano recital on WNYC. . . . Joseph Franchina, pupil of May Etts, played Charles Haubiel's Voodoo on WEVD. . . . Ireyne Starikoff played for the Chopin Society of New York and presented her pupil, Judith Ganeles, in a recital. . . . Abraham Stokman, pupil of Rosetta Goodkind, was selected by the board of judges for the WQXR program "Musical Talent in our Schools," sponsored by the New York Times. . . . Martha Verne Alexander, pupil of Beulah Robosson, was presented in a recital by the Tau Beta Community House in Hamtramck, Mich. . . . Omaha MTA sponsored a recital by Susan Hill and Frederick Homan, pupils of Alice and Cecil Berryman.

Arthur Hice presented his artist pupils, six of whom received cash awards in the Guild Recording competition, at the New Century Auditorium in Philadelphia.

GERSHEN KONIKOW tied in first place in artist division of the Guild Recording Competition, receiving $375. For the last three years he has taught in New York and studied with Nadia Reisenberg. He was born in Detroit and studied there with Rebecca Frohman and Benedetson Netzorg; received the first B.M. and M.M. ever given by Wayne University; held a scholarship from Music Study Club of Detroit and Fellowships from Wayne U. and U. of Michigan; and finished all classwork toward a Ph.D. at U. of Michigan. In the war Lt. Konikow was bomber pilot of a B-29. He has appeared as soloist with Wayne U. and Michigan Symphony, and in many recitals and radio engagements.

Lillian Rosenthal, Guild chairman in Newark, presided at the New Jersey Music Educators dinner late in May. Helena Zurstadt, Guild adjudicator of Baltimore, was honor guest.

Margaret E. Parliman, Glen Cove chairman, is finding new success in song writing in the popular vein and has recently entered the political field with a song for a candidate.

Washington, D. C., is having a Festival in which bands, orchestras, choruses, and individual playing are judged according to Music Educators National Conference forms. Dr. Richard Werder is general chairman.

Silvio Scionti writes that he will sail for Europe on July 21. Mary Nan Hudgins and Monte Hill Davis will also go abroad. Dr. Scionti conducted the North Texas State Symphony Orchestra in a concerto program by artist students, each playing a movement: Mary Anne Bolster, Eileen Long, Marilyn Guerguin, Jack Guerry, Ivan Davis, and Miss Davis.

Podolsky Students Score

Of the five students entered by Leo Podolsky last year in the National Guild Piano Recording Contest, Bernita L. Kunow won the first cash prize (Event No. 11); Rochelle Liebling (12 years old) won the first rating Gold Medal and first cash prize (Event No. 17); Robert Hoffman received the first rating Gold Medal and tied for the fourth cash prize (Event No. 7); Lynn Lauder was awarded the first rating Gold Medal and 15th place cash prize (Event No. 7); and Pauline Cochrane received the first rating Gold Medal (Event No. 12).

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PAUL ALTHOUSE with two Fulbright Scholarship winners for 1952-53 from his studios—Eleanor Schneider, soprano, to study in Vienna, and Joan Francis, soprano, to study in Paris. Miss Schneider also is the recipient of a scholarship with the Kathryn Turney Long Opera School of the Metropolitan Opera Association for the summer session.

Strauss Opera by Mannes Cast

The Mannes School on May 19 presented a concert by the Mannes Orchestra and Opera Department, Carl Bamberger conductor. The program consisted of the world premiere of Alvin L. Epstein's Gagliarda and a concert performance of Richard Strauss' Ariadne auf Naxos, sung in English. Mr. Epstein's work won the Young Composers' Contest this year and he is at present on the faculty of the Julius Hartt College of Music. His composition reveals a musician with pronounced facility for orchestral writing. The score is workmanlike and sounds well in its contrapuntal design. The theme has plasticity and lends itself well to the composer's imaginative treatment. The performance did honor to the work, the orchestra and to its conductor.

The concert performance of Strauss' opera was no small undertaking, but the performance justified the great effort which must have gone into the delightful interpretation. The cast included Catherine Bunn as Ariadne, Joe Allen as Bacchus, Nancy Rapp, Esther Landi and Mira Kent as Najade, Dryade and Echo respectively, Rebecca Boling Zerbinetta, Charles Aschmann as Harlequin, Simon George, Anthony Costa and Edwin Easter as Scaramuccio, Truffaldino and Brighella. The score was played with great delicacy by the orchestra. The performance, broadcast over WNYC, was a delightful experience and a proud achievement for everybody concerned and was repeated on May 20. H. W. L.

Oak Knoll School Musicale

SUMMIT, N. J.—A musicale was given on May 9 at the Oak Knoll School of the Holy Child here, under the direction of Henrietta M. Heath. Pupils played piano solos and pieces for two pianos and trios. Mrs. Heath, for many years a church organist and choir director, is a former pupil of Alberto Jonas and of Carl Roeder of the Juilliard Graduate School, studied theory and pedagogy with Effa Ellis Perfield, and is a member of the New York Teachers Congress.

McClanahan to Teach in New York

For the first time in several seasons, Richard McClanahan will teach in New York for a part of the summer. After a short vacation in Maine during June, the piano pedagogue will return to New York to present his Modern Approach to Piano Technic lecture series. This consists of 12 two-hour lecture-demonstrations, which will be presented on Tuesday and Friday mornings from 10 to 12. Private lessons and playing classes will be fitted into the schedule.

The past season has been a busy one for Mr. McClanahan. Among his many activities, he presided as chairman of the Young Artists Panel of Judges for the Griffith Music Foundation of Newark, N. J. Recently, Hazel Scott, a member of his class, played the Gershwin Concerto in a Gershwin concert in which Charles Paul conducted members of the New York Philharmonic-Symphony.

Peabody Conservatory Events

BALTIMORE.—At the request of the Catholic University of America in Washington, D. C., the Peabody Conservatory of Music sent a group of composition students and performers to present a concert of original student compositions during a symposium held on May 22.

Shakeh Vartenissian, advanced student of the Peabody Conservatory of Music, where she has studied for six years with Frank Bibb, has been awarded a $1,000 scholarship in voice at Fontainebleau, France.

The Exhibition Concerts by advanced students, long a tradition during the last week of the Peabody academic year, took place on May 28, 29, 30 and 31, featuring the Symphonic Band, conducted by William A. Taylor, the Peabody Chorus under Ifor Jones, and the Conservatory Orchestra, directed by Jan Tomasow, as well as vocal and instrumental soloists. The fourth and final concert was the formal graduation exercises, with Dr. Reginald Stewart, Peabody director, presiding. Dr. D. M. Swarthout delivered the address, and William L. Marbury, Jr., president of the Peabody Institute board of trustees, conferred degrees and certificates. Carolyn Bailey and Lois Pinkerton Darling, sopranos, were heard in duets, and the Peabody Madrigal Group, under Ifor Jones, sang.

Culp Dornay Studio Schedule

Betsy Culp Dornay will continue her studio activities, including the annual student musicales, until July 26, when she leaves for Europe. The eminent New York vocal teacher will spend a month in her native Holland after which she will spend September with her cousin, Julia Culp, at Lugano, Switzerland. In October, Mme. Dornay will go to Milan to join her pupil, soprano Marian Farina, who recently was awarded a Fulbright scholarship for study in Italy. The Dornay-Culp Studio will reopen for the fall season after Oct. 15.

Penna. College for Workshop

PITTSFIELD, PA.—The ninth session of the Pennsylvania College for Women Opera Workshop will be held for six weeks, June 16 through July 26. There will be day and evening classes, and public performances include scenes from operas at the end of the term. Professional training will be given in background studies of operatic roles; musical and dramatic coaching of operatic roles; history and analysis of various operatic styles; study of operatic ensembles, musically and dramatically; stage deportment; stage make-up; dancing, body movement and fencing; solfeggio. Special students will be accepted for conducting and coaching (for pianists), choral conducting and stage directing. No vocal instruction will be given.

Adi Bernard Students Heard

Adi Bernard presented her fourth American Students Recital at Steinway Concert Hall on May 18, featuring children, juniors and adults, intermediate, advanced and artist-pupils in music for one and two pianos (concertos). Appearing were Phyllis Gilmann, Ben Huberman, Debby Shulman, Ellen Rosenstein, Phyllis Lutzker, Carolyn Panzer, Simone Abramson, Hyman Silberman, Helen Shneiderman, Sylvia Bruchstein, Barbara Adler, Stephen Bernstein, Mary Ann Muscarella and Georgianna DeVito. Guest artist was Howard Weiss, concert pianist and master student of Miss Bernard, who will make a concert tour of France and Italy this summer. There was a capacity audience.

N. Y. College of Music Operas

The opera department of the New York College of Music presented Mozart's Bastien and Bastienne and Verdi's Il Trovatore at the college on May 21. The stage director was Leopold Sachse, musical director, Siegfried Landau. Two additional performances were given at the Walton Community Center on May 24 and 25. Several students of Alexander Kipnis, member of the vocal department, were heard in recital on May 28, with Mary Schindler at the piano.

Univ. of Chicago Appointment

CHICAGO.—Grosvenor William Cooper, assistant professor of the humanities in the College of the University of Chicago, has been appointed chairman of the university's music department, effective July 1. He will also retain his college position. Ernst Krenek, composer, spoke on The Present and the Future of Music in America in the 182nd William Vaughn Moody lecture at the university on May 15.

Marion W. Coomes Adjudicating

Marion Wilcox Coomes went to New Orleans this spring to act as a judge for the National Guild of Piano Teachers auditions.

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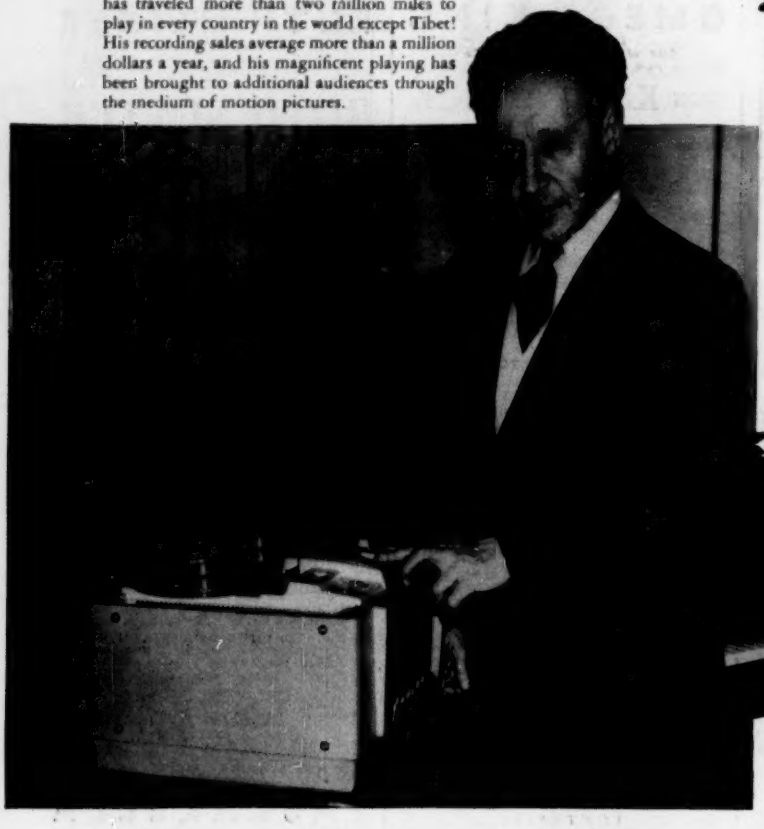

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